மகாமகோபாத்யாய, டாக்டர்
உ. வே. சாமிநாதையர் நூல் நிலையம்
அடையாறு, சென்னை-20.

THE LIGHT OF TRUTH

— OR —

SIDDHANTA DEEPIKA.

A Monthly Journal, Devoted to Religion, Philosophy, Literature, Science, &c.

***Commenced on the Queen's Commemoration Day*, 1897.**

VOL. IV. } **MADRAS, APRIL 1901.** } **No. 11.**

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TRANSLATIONS.

SIVAGÑÂNA SIDDHIYÂR

OF

ARUL NANDI SIVA ÂCHÂRYA.

SUTRA VIII.

(*Continued from page* 154).

2. The souls are divided into three classes namely Vignanakalar, Pralayakalar and Sakalar. They have respectively attached to them, *Anava Mala, Anava-mala* and *Karma Mala, Anava Karma* and *Maya mala.* To the first two classes of souls, the Supreme with limitless grace shows Himself in His Nirâthâra condition and removes their *mala* by the two kinds of His Saktinipada (called *Dîvara and Dîvaratara*). To the Sakalars, He shows Himself in the form of the Guru when their *mala* had become balanced, and removes their sins by means of the four kinds of *saktinipada.*

NOTES.

Both Vignanakalars and Prayakalars have burnt up their *Guna* body, formed of Prakriti matter, by the strength of their tapas and yoga. The Vignanakala had also burnt up Karma, and his Anava or individuality alone exists and which separates him from Sivam. And when this individuality also ceases, the supreme union is established. The Vignanakalars are of various grades called Anusadasiva and AshtaVidyeshwarars and Mahamantiars, and they dwell in the regions of Sadasiva, Iswara and Vidya tatvas &c., respectively. The Anusadasivas and Vidyeshwaras become lords of creation &c., also.

The Pralayakalars dwell in the regions of the Kalati tatvas and own an eightfold body (Puriashtaka).

The Sakalars dwell in the regions below Mulaprakriti and comprise men, Asuras and Devas up to Vishnu.

Saktinipada is the "descending of God's grace, His Chitsakti or divine light." As this light enters more and more into the soul, by the rubbing off of the dirt and uneven edges (mala) which surround the pure crystal, (soul), the more and more does it shine, when finally it is indistinguishably covered up and clothed by the divine light and becomes one with It.

Different Kinds of Diksha.

3. The different ways by which the Acharya removes sin are *Nayana Diksha* (by the eye), *Sparisa* Diksha (by the touch). *Vachaka Diksha* (by teaching Mantras), *Mânasa Diksha* (by identifying himself with the Chela), *Sastra Diksha* (by imparting instruc-

tion), *Yoga-Diksha* (by entering the Chela's soul by Yoga). The forms of Hotri Diksha (sacrificial Diksha) are also various, but they are divided into Gnana and Kriya Dikshas. Gnana Diksha are mental acts; Kriya Diksha is given with the aid of Homa and sacrifices. Kriya Diksha again subdivides itself into Bijam and Nirbijam.

NOTES.

Diksha is from a root 'Di' meaning to shine. The original use of the word is in connection with the soma sacrifice and meant the initiatory rite of consecration. In the days of the Mahabharat, the word had undergone a change consequent on the change of religious polity itself. It meant the initiatory rite of purification before the Chela is given his *Upadesam.* And we quote the following passage from Mahabharat (Anuca p. 86) wherein Lord Krishna himself describes how he got his Diksha, from Upamanya Maharishi who recounts to him the glories of Him, who is the *Lord of Sacrifices and Vows* and who gives him certain mantras and asks him to recite them continuously. "Eight days, O Bharata, passed there like an hour, all of us thus being occupied with talk on Mahadeva. On the eighth day *I underwent the Diksha,* according to due rites, at the hands of that Brahmana (Upamanya). I received the staff from his hands. I underwent the prescribed shave. I took up a quantity of Kuca blades in my hand. I wore rags for my vestments. I rubbed my person with ghee. I encircled a cord of munja grass round my loins. For one month I lived on fruits. The second month I subsisted upon water. The third, the fourth and the fifth months, I passed living upon air alone. I stood all the while supporting myself on one foot, and with my arms also raised upwards and foregoing sleep the while.* I then beheld, O Bharata, in the firmament an effulgence, that seemed to me as dazzling as that of a thousand suns combined together. Towards the centre of that effulgence, O son of Pandu, I saw a cloud looking like a mass of blue hills, adorned with rows of cranes, embellished with many a grand rainbow, with flashes of lightning, and the thunder-fire looking like eyes set on it. Within that cloud was the puissant Mahadeva Himself of dazzling splendour, accompanied by his spouse Uma."

And it is our contention that in the Mahabharata days, the Agama rites had replaced or were replacing the old sacrificial rites of the Vedas, and modern India differs very little from the days of this period but for the rise of the new sects. And the Saivites all over India forming nearly 90 p. c. of the population retain the same traditions; and the initiatory rites of Saivas of to-day are also called Diksha, accompanied formally by Homa and Yagna, the various forms of which are discussed in the next stanzas.

Nirbîja Diksha defined.

4. Nirbîj'a Dîksha is what can be given to children, to the very young and very old people, and to women and worldly men, and the sick. The Acharya's son and the novices (Samayi) are purified by the initiatory religious rites (Samayachara) and are taught to perform the daily rites as far as possible. These belong to the class of Niradikara initiates. Those who go up higher are *Adikara* initiates. Nirvana Diksha is also of two kinds. Sathyo Nirvana which lead one at once into the Moksha and Asatyo Nirvana which leads him only after the parting with the body.

NOTE.

The division here is into what is called Samaya, Vishesa and Nirvana Diksha. Those who are entitled to Samaya Diksha are those in the Dasa and Satputra Marga. The Sahamargis are entitled to Vishesa Diksha; and Gnanamargis to Nirvana Diksha.

The various Forms of Sabîj'a Dîksha.

5. To the highly advanced in learning and character is granted the excellent Sabija Diksha. They are taught the *Nitya, Naimittika,* and *Kamya* duties, and become clothed with authority becoming Sâthakas, (Chelas) and Acharyas, attain freedom. They are also called Lokadharminis, and Sivadharminis. The division into Samaya, Vishesha and Nirvana with others comprise the above.

NOTE.

Nitya duties consist in bathing and ablutions, worship of God, and keeping up of the sacred fires &c. Naimittika consist in consecrating images of God, in performing Diksha, and imparting knowledge to disciples. Kamya consist in Japam and Pujah with intent to acquire powers. Sathakas are only entitled to perform Nitya and Kamya; the Acharya can perform all the three. Lokadharmini Diksha is what can given to a *Grahasta.* Sivadharmini can only be granted to a Naishtika Brahmachari by a Naishtika Brahmachari. For further details, the reader is referred to the commentary of Gnanaprakasar.

The Purpose of Diksha is the Purification of the ADHWAS.

6. Hara destroys the births of the three classes of people mentioned above, by removing their mala, by purifying their Adhwas by means of the Kriya or Gnana Diksha. The pure Adhwas (paths) are six in

* Our readers will recall the famous pose of Arjuna in his tapas at Kailas as represented in "The Seven Pagodas."

number, namely, Mantra, Pada, Varna, Bhuvana, Tatva, and Kala. Of these the lower one is pervaded by the one above in the above mentioned order. The last Kala is pervaded by Sakti, and *Sakti's* place is in *Sivam*.

The Adhwas as manifested by the Nivirti and Prathishta Kalas.

7. The first five Adhwas are evolved from Kala. From the Nivirti Kala are evolved Mantras two, Pada 28, Varna one, Bhuvana 100, Tatva one, namely earth, and its deity is Brahma. From *Prathishta Kala* are evolved Mantras two, Pada 21, Varna 24, Bhuvana 56, Tatvas 23 ; and its deity is Vishnu.

NOTE.

The details of all these should be learnt from commentaries.

The Adhwas as manifested by Vidya and Santi Kalas.

8. From the Vidya Kala are evolved Mantras two, Pada 20, Varna seven, Bhuvana 27, Tatvas 7, and its deity is the imperishable Rudra. From Santi Kala are evolved, Mantra two, Pada 11, Varna three, Bhuvana 18, and Tatvas three, and its deity is Maheshwara.

The Adhwas as manifested by Santiâtîta Kala.

9. From the Santiâtîta *Kala* are evolved Mantras three, Pada one, Varna sixteen, Bhuvana fifteen, Tatvas two, and its deity is Sadasiva. Hence the total number of Mantras is 11, Pada 18, Varna 51, Bhuvana 224, Tatva 36, and Kala five.

How the different Kinds of Karma are destroyed by the divine Guru.

10. The Karma performed by the souls by mind, speech and body are destroyed by these being made to eat the fruits through their cause, the six Adhwas. After the eating thereof, the Anava Mala is matured and the souls reach a stage of sufficient development when God appears as the Guru, and destroys the Agamya Karma, so that it may not lead to future births, and also the *Anava Mala*. The Prarapta Karma is destroyed by the purification of the *Adhwas*, and by birth experience.

NOTE.

So that it follows that both Sanjitha and Prarapta Karma can only be destroyed by man's own individual efforts by purifying his faculties (Adhwas) and by tasting the fruits of both good and evil. It is then the Gnanacharya appears and perfects him with his bare touch, by sundering the Karma root, and mala root. Hence the importance of the purification of the *Adhwas*.

End of First Adhikarana.

Adikarana II.

The various Stages in one's Religious evolution.

11. If one leaving the alien religions, enters the orthodox fold and plods through the paths of Smritis and various Ashramas and their duties, practices rare Tapas, and learns rare Vidyas, and masters the Vedas and understands the excellent Puranas, and reaching a clear knowledge of the truths of the Vedas (Vedanta) steps beyond, he will then reach the heights of Saiva Siddhanta. And after practising Chariya, Kriya, Yoga he will reach the foot of Siva by means of Gnana.

NOTES.

Every one must at one time or other either in the present life or in the past pass and have passed through these various phases of thought and action. At all times and in all ages, and in all countries, there have been people who have had no thought except for themselves and their pleasures, who have denied any other existence but this, who have denied the existence of any soul or God, who have cared more for the letter of the law and the forms of religion than for the spirit, who have lost their head and heart in endless learning and vain disputations, and who mistake symbols for truth. The path of reaching truth is indeed difficult but as men's capacities and developments are varied they cannot but remain in these conditions till their mind is opened out and liberated. And the really true and universal religion must recognize the necessity for all these stages and beliefs and provide for them. The paths of Chariya, Kriya, Yoga, &c., open out only after reaching a truly developed religious and spiritual sentiment, and then most religious emotion is really distinct in kind from mere intellection or perception of certain bare truths, Nityânityavivekam &c., and hence the latter should not be confounded with the above, and its place is very low in the scale of one's spiritual development.

The different Ends of different People.

12. People believe that the pleasures derived in the company of young and beautiful damsels is the highest Mukti. Others believe a residence in the different heavens as the highest Mukti; others postulate the annihilation of the five Skandas as the end; and others again the becoming possessed of the eight attributes; others postulate a condition analogous to *stone,* and others, Viveka, (knowledge of oneself as God); and others say that the becoming of the true form of God is the end. What we postulate is the reaching of the foot of God is the true Mukti.

NOTES.

Each belief and action is consequent on the particular ends in life, which each one gradually places before himself; and each one thinks his ideal is the best and would not be convinced that it is not the best. As you stay in a mango grove, you will find different persons entering it with certain definite objects. Some come in to carry away the dropped fuel, and twigs and dead leaves. Others come in for the bunches of the leaves, others come in to gather the fallen young raw fruit, வடு, and others again for the fully grown unripe fruits, and others go in for the fruits. Some have greater relish for the unripe fruits than for the ripe fruits: (especially the taste gets peculiarly developed pregnant women who will not be satisfied by the offer of the most tasty fruits); and some have a liking for fruits with a dash of sourness in it. And when people eat fruits, some think it sweet to bite and eat the fruit whole. Some are particular how they clean it; and cut it and some would press the juice carefully and then alone taste it. There is no accounting for tastes as we say; and each derives some pleasure and profit no doubt and yet any honest thinker cannot fail to see that there are various degrees of pleasure and profit, differing in quality and quantity.

The eight attributes (எண்குணம்) of Jainism is Ananta-gnanam, Ananta-darisanam, Ananta-viryam, Ananta-sukam, Nir-namam, Nir-gotram, Nir-ayushyam, Sakala-samyata-bhavam. In Kural, chapter 1, verse 9, where the word எண்குணத்தான் occurs, Parimelalagar, that prince among commentators, interprets the word according to the Saiva Agamas rejecting other interpretations: தன்வயத்தனாதல் self-dependent; தூயவுடம்பினனாதல், the immaculate in body; இயற்கையுணர்வினனாதல், self-luminous; முற்றுமுணர்தல், all-knowing; இயல்பாகவே பாசங்களின் நீங்குதல், eternally free; பேரருள் உடைமை- all-gracious; வரம்பிலின்பமுடைமை, limitless bliss. It requires indeed very little trouble to refute the fallacious belief that saint Tiruvalluvar was a Jain or a Buddhist.

The Definition of an Universal Religion

ஓதுசமயங்கள்பொருளுணருநூல்கள்
ஒன்றோடொன் றொவ்வாமல் உளபலவுமிவற்றுள்
யாதுசமயம்பொருள் நூலியாதிங்கென்னில்
இதுவாகுமதுவல்ல வெனும்பிணக்கதின்றி
நீதியினாலிவையெல்லா மோரிடத்தேகாண
நிற்பதியாதொருசமயம் அதுசமயம்பொருள்நூல்
ஆதலினாலிவையெல்லா மருமறையாகமத்தே
யடங்கியிடுமவையிரண்டு மரனடிக்கீழடங்கும்.

13. Religions and postulates and text books are various, and conflict one with the other. It is asked which is the true religion, which the true postulate, and which the true book. *That is the true Religion, Postulate and Book, which not conflicting with this or that, comprises reasonably everything within its own folds.* Hence all these are comprised by the Vedas and Saiva Agamas. And these two latter are imbedded under the sacred foot of Hara.

NOTES.

No one can cavil it at the definition herein given, though they may not agree with the position that Saiva Siddhanta is the supreme religion. And we confess to not having received a better definition. Elsewhere we have written on the historical and universal aspects of Saivaism; and we need only ask to-day why books like Sivagnanabotham and Tayumanavar's poems are accepted by all the different schools as expressing their own truths. A distinguished Madhva friend of mine told me after he read through Sivagnanabotham that he was mistaken in supposing that I was an Advaiti. A learned and zealous Srivaishnava scholar has written a key or microscope to two slokas of the same book. And all followers of Sankara treat it only as one of their own books.

J. M. NALLASWAMI PILLAI, B.A., B.L.

(*To be continued*)

THE ADMIXTURE OF ARYAN WITH TAMILIAN.

(*Continued from page* 220).

A diligent student of the history of Indian thought might, from the above inferences, observe that, despite the inroads made by successive waves of other races and the influence of manifold thoughts of alien peoples, the Tamilian rationalism has always preserved its nature from being seriously affected and that, therefore, it should have been founded upon a very solid basis. And it is to be noted here that as soon as the early Aryans, such as the Rajputs of later days, became converts to the Tamilian religion and civilisation, like all new converts, they advanced the new religion with extraordinary zeal. Consequently, they learned with great enthusiasm the Tamilian philosophy of religion and contributed much to the philosophic Sutra-literature, the production of the period between B. C. 1000 to 200. But we much regret that the Brahmans who, in later days, gained, through the influence of the Rajputs, the sole monopoly of dealing with these literary treasures, often evinced their zeal for religion in their own way and taste; for, under the mask of reform, they actually deformed much that was good and noble. Thus the priestly supremacy, the monopoly of learning and the unhealthy dogmas of the Puranic Religion date from this period, *i. e.*, the 5th century A. D., and were all perpetuated by the influence of the Rajputs, a new Kshatrya race.

The Kshatryas of by-gone days had maintained their superiority over the priestly class, or Brahmans who were paid men employed to perform the religious duties, which they did under the guidance and supervision of the Kshatryas; and they, for this purpose committed the Mantras and Hymns to their memory, though many of them did not know their meaning. Learning was, indeed, a part of the duty of a Kshatrya who was possessed of a higher knowledge than an ordinary Brahman; and the explanation of religious dogmas and philosophic truths ever proceeded from the mouth of a Rajanya.

But the Rajputs, the new Scythian invaders, who became the masters of India, in later days, and who had no old history of their own and no ancient or historic pride, such as characterised the ancient Kshatryas, recognised the supremacy of the Brahmans, in return for their gratifying them by that ancient and much-coveted name, the *Kshatrya*. As these Scythian invaders, styled as Kshatryas or Rajputras, went on extending their dominion, they did not scruple to assert the Brahman superiority too everywhere. It was easy for the Brahmans in North India, to raise themselves to a higher level, and to have the upper hand in every department of literature, without much ado and opposition; but this was not the case with South India. Until the 10th cent. A. D., we see the Brahmans in South India being looked down upon and consequently their social position was not at all enviable. Even to this day their priesthood is not recognised in the south part of the Tamil land. "Till within half of a century or so, all the real temporal power, all the land, all the wealth, and the professions were confined to the non-Brahman classes, though there were, no doubt, exceptions to the rule." (Vide Sid. Deepika Vol. II. P. 111).

The three centuries between the 8th and the 10th A. D. were the darkest in the South Indian History, and there was a great struggle between nations for racial supremacy. Wherever the mighty and vigorous Rajputs seized the throne of the ancient rulers, there did the Brahmans replace the ancient Gurus, with the aid of their patrons, the Rajput sovereigns. Every political revolution was accompained by religious sensation. This period of revolution very much tended to diminish the welfare of the land. The Purana literature of the period was chiefly written by the Brahmans as a means of maintaining their own greatness. As it was the case in the North, so in the South many of the ancient works, which, they considered might be an obstacle to their ascendancy, were destroyed and thus were for ever consigned to oblivion; many were interpolated and many, in other ways, interfered with.* There are existing Tamil

* We may here point out, that this Brahmanic malignity also proved as one of the great curses to the Tamil language which brought the extinction of most of the precious literatures that existed. In earlier days the deluge that had submerged a very extensive region South of the Comorin, had devastated all the most valuable literary productions of antiquity. Later on, first, the Brahmans, about the 10th cent., and secondly the Muhamadans, about the 14th cent,, destroyed most of the works then extant. Rev. M. Winslow, remarks: "The Sun of Royal favour brought many poets into light, if not into life. Their works were mostly destroyed by the Muhamadans in the early part of the 14th cent." The curse which the Tamil works underwent in the hands of the Brahmans who, as Mr. Gover says, "have corrupted what they could not destroy", was by far more injurious than the two other plagues, the flood first, and the fire last, owing to the mischief done by them, male-fice, in their translations and adoptions from the original Tamilian works. 'No-guide is better than a faithless guide'.

It was the other day, Srimath Senthinathiar of Kasi complained that the verse of the Mundokopanishad, which has beeen quoted by various ancient writers in their works, meaning, "A chandala, though a person is, if he utters the name of Siva, converse with him, live with him, dine with him," is missing in the Translations of the Upanishads, by Prof. Max. Muller. This omission of the text, is attributed by the critic to Sankaracharyar, who, he conjectures, might, being unable to reconcile this theory with his own Pantheism or Mâya Vâda System, have omitted the verse from the text. This will suffice to prove to us, how the ancient works were corrupted, interpolated or destroyed by men selfish.

songs composed at the time when Tamilism and Brahmanism were struggling for mastery. Men like Sivavakkiar, Konganar, and others used their tongues and pens in favour of deism and against the ceremonial polytheism of the Brahmans. There are many songs of this period what are distinctly called, The Songs of Sorrow, and there were, Jeremiahs' like Patragiriyar 'weeping over the corruption that surged upon the land.' We quote here, a few of the laments of the Psalmist Patragiriyar, who lived at the time we speak of:—

"When may I know the hidden things of life
And thus attain perfection? I would show
How false the *Vedas* are, with errors rife :
And burn the *Sasters*; so the *truths* might grow.
"When shall our race be one great brother-hood
Unbroken by the tyranny of Caste,
Which Kapilla in early days withstood
And taught that men were one in times now past"?
"When may my thoughts be fixed alone on Him
Who is himself all sweetness, made all things,
Whom all the Vedas sought, though seeing dim,
Who saveth him that to His mercy clings?"

Translated by MR. C. E. GOVER.

Thus with the degeneration of Tamilism, the tyranny of caste, which was withstood by the ancient Tamilian sages, however uplifted its head. This caste separation which debarred the progress of the nation dates its era also from the Puranic period, owing to the growing influence of the Brahmans. Hitherto only social distinctions existed in the Tamil land, so that nothing prevented a man from entering a higher community; and inter-dining and inter-marriages were prevalent. The proof whereof can be obtained by a look into the extant ancient works. The parents of our venerable Valluvar were of different classes. A Vellalah possessed of great wealth, though belonging to the highest class in the Tamil land had no scruples in handing over his only daughter to this renowned sage Valluvar, a Parriah. We learn from the lives of the Saiva Saints, that Sundarar, a Brahman Sage, *married* and *lived* with two women Paraviar and Sangiliar of a lower order. Widely known is the fact that the Saint Appar, a Vallalah, was earnestly entertained by Appoothi a high honoured Brahman, his wife and children and was prayed to *dine* with them, and they all *feasted* together. Manyfold are the instances of this kind in Ancient India until the 10th century A. D. And even in modern India, about the beginning of the 13th century, when the caste system had taken its form, a famous Brahman named Arulnandi Sivachari, well versed in all literatures, did not hesitate to go to Meikanda Devar, the great philosopher and founder of the Siddhanta philosophy and himself a Vellalah, and to prostrate at his feet, and from thence did become his most devoted disciple. And another great doctor of Siddhanta school was Umapathy Sivachari, and though he belonged to a high class Brahman family of Chidambaram and was the most learned of them, he did not scruple to become the pupil of Marraignana Sambhanta Desigar; who was third in succession from the great Meikanda Devar and to eat the leavings of his much esteemed Guru who too belonged to the Vellala community. Such are some of the examples of our great men before us

Religion and learning were, in those golden times, the property of each and every one. There was nothing preventing any one going into the interior of the shrine to worship and pay adoration to his God, whatever class or caste he might belong to. There are representatives of the various castes in the persons of the Saiva saints. Is it in any way justifiable on the part of those who exalt in the story of Nanda, to prevent a Parriah, *i. e.*, his kinsman, from going to the temple and adoring the God of Nanda? The words of Appar, "ஆவுரித்துத்தின்றுழலும்புலையரேனும், கங்கைவார்சடைக்கரந்தார்க்கன்பராகில், அவர்கண்டீர்யாம்வணங்குங்கடவுளாரே" meaning, 'A Chandala, though he kills and lives on cow, if he is a true devotee to God Siva, is worthy of our adoration as the God Himself,' were not an ideal but to all consideration seem to be what was then in practice. With these few remarks we turn to the subject.

The ascendency of the Brahmans, though, later on, politically established, was not acknowledged by the people in general, and they became odious to the fellowmen. The behaviour of the Brahmans caused others to dismiss them from their societies; and in the land "where every house was an inn and all were welcomed and feasted" these Brahmans were kept henceforth out of the doors of their beneficient brethren. The Brahmans too, out of prudence, began to sever all connections with them in order to preserve their new acquired dignity. Thus was formed the first breach between class and class in South India. We have elsewhere said that the Brahmans of South India are purely of Tamilian stock, though there may be some hybrids, formed of the two stocks—the Southern and Northern.

Though the hatred died a natural death in course of time, yet its baneful consequences,—the absence of intermarriage, and interdining, still survive. The denial of food and water which had been the sign of excommunication, now has lost its original meaning and stands as the mark of the higher class. The Smith of to-day, refuses to take water and food in a Brahman house. By this, he claims his superiority over the Brahmans. A Washerman, who re-ceives the same from a Vellalah or a Brahman house, scruples to receive them from a Smith. These are all pretty curious to a stranger. But in the Tamil land, no doubt, every man is proud of his own caste. Even a Parriah boasts of his birth and often quotes the proverbial saying "பார்ப்பானுக்கு மூப்பான் பறையன், கேட்பாரின்றிக்கீழ்ச்சாதியானான்," *i.e.*, the Parriah higher than, or elder to the Brahman, has fallen low for lack of justice.

The social struggle continued, as we have stated, for more than 3 centuries. Things however could not remain ever thus. As the other classes found themselves unable to expel the Brahmans from the sacred places and uproot their influence, a new movement was started to select among themselves each class for itself, a man of high culture and good manners, as head and guide in matters religious.*

Religious institution in South India is now a question of sects, each under its own Guru, who is seldom a Brahman. Foreign writers, who have not a deep knowledge of the different religious thoughts of Southern India, think and write that the Puranic Pantheism and the Mâyavâda-school of Sankaracharya are the proper religion and philosophy of modern India. These men who have written about India mostly lived in and wrote about Northern India alone; and their sources of information, too, were chiefly from Brahmans. Therefore what these writers could inform the Western Savants of and what these latter could procure and learn was all the philosophy of Sankaracharya, and in the Sanskrit language. Now, a native of the South, though Sankaracharya was, yet, neither has he been acknowledged as a reformer nor his philosophy accepted by all classes of people in Southern India. A very large section of Tamilians are Saivites and belonged to the Siddhanta school. But the followers of the Sankara philosophy, though they profess the Saivism, as the Doctor Himself to some extent, yet in reality, are Pantheists, and do not belong to the former section, who are Monotheists. And because Sankara and his philosophy were not paid much heed to in the South, he went North, where his advent was welcomed and his doctrines esteemed. From this, it is clear that the Northerns had had no better philosophy before Sankaracharya of the South. And western scholars who have written treatises on the subject have done so with the knowledge of Sankara's philosophy alone, believing that his school was the only one worthy of attention, since their sources of information were chiefly confined to North India, which had become converted to Sankaracharya. But these scholars now begin to learn that there shines forth a brighter and more estimable philosophy and religion in South India.

The religion of South India has been from of old pure and indegenous Saivism: and the faith has been based on the Tamilian philosophical principles. Philosophy and religion went hand in hand with them. It was this philosophical religion that was preached at Benares, Varanasi, (Prop. Baranasi), by the Tamilian sage Agastya, more than two thousand years before Sankaracharya went there to preach his doctrine. It was this philosophic religion that was professed by all the Sages of antiquity. The truths and doctrines of this Tamilism were embodied in the books called *Agamas*, the only proper and original Saiva Scripture. Many of them, save a few, that were rendered into Sanskrit were destroyed. And we are left to doubt much as to the sincerity of these Sanskrit renderings too. These Agamas are numbered as twenty-eight, by the later Purana-literatures. The Sutasamhita, a portion of the huge Skanda-Purana, properly the foremost of the Puranas, in its

* The Pariahs and Pallahs were ever honest and faithful to their old gurus—the Valluvas, and never inclined to acknowledge a Brahman as their priest even outwardly. It is our belief that this obstinacy of self pride in a Parriah, and the lack of respect to a Brahman was the chief cause of his oppression and civil excommunication.

It is matter of deep regret that, when matters stood thus in various parts of the Tamil land, different was the case in Malabar—a part of the Tamil country, where the Bramanic supremacy has been most powerful, and as in the north unopposed; and the greater part of the social degradation of that Tamilian people must be attributed to the reproachful character of Brahmans. Unless these Tamilians of Malabar, who have every reason to be proud of their once high civilization and moral elevation, get rid of the 'leaven,' and the blind belief in Brahmanical priestly pretension which was once condemned by their ancestral Tamilian Sages, never can they attain the zenith of civilization and morality of their ancestors. We have every reason to believe that the educated Tamilians of Malabar, have begun already to check the influence of the Brahmans, out of the regard of the independence of their own, and to renovate the moral tendency which characterized the ancient Tamilians.

very first chapter, informs us of the name of the Agamas, and proclaims Eswara (Siva) as their author. As the Sutasamhita claims a human source to the Puranas and a divine source to the Agamas, it is manifest that the Agamas had a prehistoric beginning. They are at least as old as the Rig-Veda and older than the Upanishad literature. The Upanishads composed at the time of the Aryan conversion to the Tamilian creed, do contain the doctrines of these Agamas.

If it is approved that Siva is a Tamilian God, and Saivism the Tamilian creed, why should we hesitate to acknowledge that the Agamas were purely the *thoughts* of the Tamil man concreted in his own tongue. All the philosophic portion of Tamil literature had its origin from the Agamas. Not only the Tamil philosophic literature but all the philosophic systems that originated within the Bharata-land are dominated by these Tamil Scriptures. Tirumûlar, an eminent poet, sage and philosopher of Tamil land, asserts that his great work, the 'Tirumantram' is the condensation of the Agamas. This sage is believed to have belonged to the 1st or 2nd Cent. A. D., which just preceeded the above said Skanda-Purana.* We have reason to believe that the Tirumantram too like Skanda-purana has been contributed too by every later poet and editor, by enlarging, altering and distorting much of it. From the inferences of Tirumantram and the later Puranas we may decide that the Agamas had their existence till the Puranic period. When, later on the belief of the Pantheism of the Puranic religion flourished, this Agama literature, being entirely divergent from it, was suffered to meet its death at the hands of the progenitors of the Puranism.*

*The elaborate Skanda-Purana has generally been considered as belonging to the 10th or 9th cent. A. D., by western scholars. But Prof. Bandall informs us that he had secured a manuscript of the Purana dated the 6th cent. A. D., in Nepal. Hence there is no doubt that this Purana existed in the 6th cent. A. D. And it is also undisputable that this Purana had taken its origin in South India as it biasses the indigenous South Indian belief and mentions largely the Saivite shrines of Sorth India. It is probable that there might have been an interval at least of two centuries, before it could have got a fame as a Purana and found its way to northern India. It is, therefore, reasonable to believe that this Purana should have taken its rise in the fourth century A. D. Though begun in the fourth century, its development had, no doubt, been going on till the 10th or 9th cent., having been handled by many an author. We owe, we believe, to Sankaracharyar's hand for the manuscript of the Purana found at Nepal. Already the late Hon. Mr. Telang adduced reasons quite sound to prove that Sankara lived in the 6th cent. (vide, the Indian Antequary, Vol. xiii, page 95.) Sankara's visit to Nepal is clear from the fact generally accepted that Harsha Vardhana, King of Nepal, at the beginning of the 7th cent A. D., became a convert and disciple of Sankara whose name the former gave to his son, as Sankara Vardhana, in token of his devotion and love towards Sankara.

In a Saiva-Purana as the Skanda-Purana, the exaltation of the rules of the Smritis rather than of the Agamas and the superiority and all sufficiency given to the Aryan Vedas at the expense of the Saiva Agamas are, no doubt, interpolations and additions of Sankaracharya or his followers. The renowned philosopher Sankara and his men though professed, as already mentioned, the Saivism were the followers of the Smritis, and defended their conduct contrary to the Agamas by asserting that 'Agamas were given by God only for the lesser developed men, while the Vedas were for the higher developed.' From the inferences of the Puranas, we may learn that there was a great antagonism between the Agamas—the Tamilian creed, and the Vedas—the Aryan creed. To reconcile the two, came the Puranas whose authorship is chiefly attributed to the Smartas. These Puranic writers became not only ungrateful to the teachings of the Agamas, but even so arrogant as to dare to say, as we find in Suta Samhita and other similar works, that 'the knowledge of the Lord can be obtained only from the Vedas, and the knowledge derived from Agamas is no knowledge at all.' But this was not let go unopposed. The Tamilian sages were ever against this false teaching; they, speaking of God and Vedas, said as we have elsewhere quoted,—"Whom (God) all the Vedas sought, though seeing dim."

* The Puranic legends are not innovations of the period. The Purana itself means "old," and the fact is that most, if not all, of the Purana legends were, at first, the traditionary tales and myths of the Tamilian race, and many of them were, from time immemorial, common to their collateral branch of Chaldea—the ancient Accadians, such as the stories of the Deluge, the accounts of the Yugas, the creation of the universe &c. There is no question that some historical traditions too were preserved before they were introduced into a systametic account. Thus with these historical legends and traditionary myths of the Tamilian race, no doubt, fanciful fictions and imaginary tales blended. The character of the compilers gave, however, a new complexion to the compositions of the Puranic literature. Even the word *Purana* itself has, we believe, derived from the Tamilian word *paran* or *param* (பழன் = பழம் or பழைம), "old." How this word *Paran* changed in its Prakrits before it found a place in the Aryan vocabullary may be studied by analogy. *paran* (பழன்) is modified into *prân* in Telugu, and then into *puràn* in Sanskrit. [Compare the Telugu *pràñ-kembu* for *parañkembu*, (பழக்கெம்பு) "old ruby," and *krîndoda* for kirttodai (கீழ்த்தொடை), "lower thigh"; in which we see Tamil *paran* (பழன்) and kír (கீழ்) are modified as *pràn* and krí in Telugu. A word when it stands as the name of a thing, place &c., the n following r, becomes *n* (ண), according to a certain grammatical rule in Sanskrit. Thus *puràn* becomes Purana and means 'the book of old stories.'

(*To be continued*).

PUNDIT, D. SAVARIROYAN.

A SHORT SKETCH OF TAMIL LITERATURE.

(*Continued from page* 235.)

PORTION OF CHAPTER XIV.

Kauverippumpattinam, which was a thriving port in the classic age, was famous enough to count among its inhabitants men of different nationalities that had resorted to it probably on trade business or for amassing fortune. Greeks (Yavanas), the Chinese and the Japanese had their foreign quarters in the town.*

The poet, then, enters upon the description of the trading class, the Vysyas, whose virtues strike the reader with awe and admiration. Agriculture was also in their hands; it is not clear whether the poet refers to the Vellalas. These traders were not only virtuous in themselves but were also the cause of virtue in the other classes of people. By their advice flesh-eaters became vegetarians, and robbers and thieves turned out to be honest folks. In strict conformity with the rules laid down in the Vedas, they worshipped the celestial beings (*Devas*), and conducted holy sacrifices (*Yagams*). They manifested unbounded grace towards cows and bulls; they maintained the dignity of the Brahmins; they performed charities in the name of those, who could not well afford to do them, in order that they may reap the consequent blessings. Persons who came to them from hunger were sumptuously fed. Traders, as they were, nothing but bare truth came out from their lips; they had a contempt for the usual craft of traders. In making bargains, they carefully avoided all sorts of wrong gain. They made a clean breast of the net profit they made by their dealings.

After thus dealing with the importance of the fascinating city, the poet turns to describe the military glory of Karikala Chola.

Karikala, in his boyhood, appears to have been a prisoner in the hands of an enemy†; by his courage he broke out from the prison-house. Urandai or Urayûr, the other residence of the Chola, was then in a desolate condition. He turned jungles into populous areas, dug many tanks and improved in various other ways the material resources of his empire. Urayûr was soon converted into a thriving city with an impregnable fortress, and the king formally assumed the diadem.

He then waged war with the Pandya, who usually manifested undaunted heroism even against fearful odds, and gained a victory over him and received as tribute a portion of his dominions.

Not satisfied with such military achievements he invaded foreign territories with his terrible elephantry and cavalry and reduced them to desolate regions. Fertile fields and gardens of his foes were turned into wastes overgrown with weeds, wherein the antelopes and the wild goats skipped with joy. The magnificent halls of his enemies became the resort of the ill-omened owls and ghosts of either sex. The massive pillars in these halls became the posts for tying his rut elephants. The spacious kitchens of his foes became the rendezvous of robbers who distributed their booty between themselves while the wild owls shrieked over their heads. His military fame made the credible world believe that he had supernatural powers by which he could uproot mountains, close up oceans, pull down the celestial-world, and imprison the blowing wind. Kings of various lands lost courage and craved his allegiance. His feet were adorned with the heroic anklet (வீர கெண்டை); his chest was smeared over with red spices which wore away by the play of his infant princes who ran towards him with mirth and by the soft embraces given by his royal consorts.

Kadiyalur Rudrankannanar, instead of writing the stereotyped *attruppadai* in praise of the Chola, wrote this formal love song introducing the grandeur of the city first and afterwards the heroism of Karikala. The poem had a marvellous effect upon the mind of the Chola Emperor who at once rewarded the poet with one million six hundred thousand *pons* (small gold coins) as recompense, as evident from கலிங்கத் துப்பரணி.

As specimen lines from the poem, the following may be taken:

The custom-house of the Chola.

வாலிணர் மடற்றாழை
வேலாழி வியன்றெருவில்
நல்லிறைவன் பொருள்காக்கும்
தொல்லிசைத்தொழின் மாக்கள்
காய்சினத்த கதிர்ச் செல்வன்
தேர்பூண்ட மாஅப்போல
வைகறொறு மசைவின்றி
உல்குசெயக் குறைபடாது
வான்முகந்தநீர் மலைப்பொழியவும்
மலைப்பொழிந்தநீர் கடற்பரப்பவும்

* The same fact is attested to by the Canto இந்திரவிழ வூரெடுத்த காதை in Silappatikaram.

† The செவ்வந்திபுராணம் wherein some account of Karikala Chola is given appears to have really an historical background. The circumstances under which Urayûr was brought to ruins seem to be dealt with in the *Puranam*.

மாரிபெய்யும்பருவம் போல
நீரினின்று நிலத்தேறவும்
நிலத்தினின்று நீர்ப்பரப்பவும்
அளந்தறியாப்பலபண்டம்
வரம்பறியாமை வந்தீண்டி
அருங்கடிப்பெருங்காப்பின்
வலியுடை வல்லணங்கினோன்
புலிபொறித்து புறம்போக்கி
மதிநிறைந்த மலிபண்டம்
பொதிமூடைப்போரேறி
*   *   *
*   *   *
கூருகிர்ஞமலிக் கொடுந்தாளேற்றை
யேழகத்தகரோடுகளுமுன்றில்.

X
MALAIPADUKADÂM.
(KUTTARA'TTRUPPADAI)
OR
THE PANEGYRIC IDYLL ON NANNAN.
Composed about 90 A. D.

This is a pretty long poem sung in praise of Nannan of பல்குன்றகோட்டம். The father of this famous benefactor bore also the same name but his fame was tainted on account of a certain homicide of a woman committed by him. The author of this Idyll is Kausikanâr (கௌசிகனார்), a poet of rare talents of the classic age, for whom the commentator had very high admiration. The work was criticised for a flaw in it, by a poet named A'lavandapillai A'siriyar (ஆளவந்தபிள்ளையாசிரியர்), in all probability, the author of a much praised religious work named Gnânavâshistam (ஞானவாசிட்டம்). It is wrong to confound the name ஆளவந்தபிள்ளையாசிரியர் with that of Tirugnânasambandar whose other name was ஆளுடையபிள்ளையார். The defect referred to, lies in the verse, தீயினன்னவொண்செங்காந்தள், which naturally means 'the bright-red காந்தள் resembling the red-hot cinder in form.' The critic condemned the union of the words தீயின் and அன்ன which when pronounced together bring the name of நன்னன் in contact with தீ (fire), an ill-omened combination, which in the belief of the critic, brought immediate death upon the poet and the patron whose glory was sung. The technical name of such a flaw is an ஆனந்தக்குற்றம். Nacchinârkkiniyar ran down the critic very vehemently for his impudence in attributing flaws to works of imperishable excellence composed by sages of the classic age. The commentator's critical acumen and unbounded admiration for the Sangham poets are presented in a nut-shell, as it were, in his vehement defence of the fame of the academic poets.

The title of the poem demands an explanation. Malaipadukadâm signifies 'the sound made by mountains'; the commentator unnecessarily compares the mountains to elephants when he explains the title of the poem.* The poem bears also a more significant name, கூத்தராற்றுப்படை. The dancers or actors (கூத்தர்) who are guided in the poem to Nannan had to pass through mountain regions (குறிஞ்சி) where the sounds made by people of different occupations and beasts of various kinds mingle with the continued reverberations from the natural amphitheatre deafen the ears of the wayfarers. The description in this connection is very graphic and the author struck the key-note of the poem in the very title he conferred upon his imperishable work.

A study of the Sangham works discloses that the poets had in common a stock of ideas and forms of expression. There was no plagiarism as one might suppose. Each poet has left sufficient marks of originality in scholarship. Of such ideas and forms of expression a few are mentioned for elucidation:

The soft soles of maidens are compared to the soft tongue of the dog that gasps for breath. This comparison occurs in three of these idylls, Porunarattruppadai, Sirupânattruppadai and Malaipadukadâm.

The broad streets of towns wherein people move ceaselessly are compared to flowing rivers, as in Maduraikkânchi, Nedunalvadai and Malaipadukadâm.

Nice rice is compared, by way of exaggeration, to one's fingers, on account of their luxuriant length.

முட்டாட்டாமரை; வலனேர்புதிரிதரு; நல்கேள்வித்துறைபோகிய, தொல்லாணை நல்லாசிரியர் and several other expressions repeatedly occur.

As observed already in this chapter that *attruppadais* cannot but be stereotyped in their form; the author of this poem, however, engages the untired attention of the reader by bringing into his work a good stock of amusing and instructive information. The poet Kausikanar is indeed an admirable botanist and a useful agriculturist. As in Wordsworth, nature forms the background for the portraiture of human manners and customs. A faithful translation of the work in English will be of immense interest to the public.

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* Nacchinarkkiniyar says, மலைக்குயானையை உவமித்து அதன்கட் பிறந்தவோசையைக் கடாமெனச்சிறப்பித்ததனால் இப்பாட்டிற்கு மலைபடுகடாமென்று பெயர் கூறினர்.

Now to come to the poem. After dwelling upon the unparalleled bounty and other estimable virtues of his patron, the poet gives the route to his residence. The charming natural sceneries, the occupations of the inhabitants and the dangers in the way are all dealt with masterly skill. A grand description of Nannan's mansion follows. His palace lies close to the River Sêyâr (சேயாறு). A class of warriors maintain the military dignity of Nannan, and lances which brought the destruction of his foes rest inclinedly on the walls and strike terror into the hearts of foreign visitors. There is a menagerie in front of his mansion where the cubs of tigers and bears are confind in cages; several other animals such as the deer, the wild sheep, the guana, the mongoose, the peacock, the jungle-fowl and the elephant find their respective places therein; there is also a botanical garden. The guards at the gates divine the intention of any foreign visitor and if he has come for any recompense at the hands of the lord, he is given a hearty welcome. With a cheering heart he is ushered into the presence of the benevolent prince, when the visitor who may be a bard or a ministrel or an actor first sings a song on God and begins to extoll the virtues of the patron. Nannan stops with much sympathy the visitor's adoration, saying that he is quite satisfied with the ardent love that brought him to his court and that on account of the wearisome journey the minstrel should find rest without impairing his health. Nannan explains the cause of his own benevolence thus: 'Kings in prosperity, who turned a deaf ear to the adoration of the bards, and took their names with themselves to the grave, are as innumerable as the particles of sand in the bed of the river Sêyâr; let me pass my span of life in the path of fame.' He shows more cheerfulness in his face than the bard whose heart beats with the joy of rich recompense. The dirty dress in which the poverty-stricken bard is clad is removed and a rich apparel is given instead; the bard could remain for any number of days in the court and meet with the very same courteous treatment given him on the first day of his visit. He could return with the bounties which Nannan bestows profusedly like the clouds hovering over his hill, Naviram, which is decked with a shrine of Siva at its summit.

As specimen verses a few lines describing the reception given by Nannan to the bard may be taken:

கொடைக்கட னிறுத்தசெம்மலோயென
வென்றிப்பல்புகழ்விறலோடேத்திச்
சென்றது நொடியவும் விடாஅனைசதர
வந்ததுசாலும் வருத்தமும் பெரிதெனப்
பொருமுரணெதிரிய வயவரொடு பொலிந்து
திருநகர்முற்ற மணுகல் வேண்டிக்
கல்லெனொக்கல் நல்வலத்திரீஇ
உயர்ந்தகட்டி லுருப்பில் சுற்றத்
தகன்றதாயத் தஃகியநுட்பத்
திலமெனமலர்ந்த கையராகித்
தம்பெயர் தம்மொடு கொண்டனர்மாய்ந்தோர்
நெடுவரையிழிதரு நீத்தஞ்சாலருவிக்
கடுவரற்கலுழிக் கட்கின்சேயாற்று
வடுவாழெக்கர் மணலினும் பலரே
அதனால், புகழொடுகழிக நம்வரைந்தநாளென
பரந்திடங்கொடுக்கும் விசும்புதோயுள்ளமொடு
நயந்தனிர்சென்றநும்மினுந்தான்பெரி
துவந்தவுள்ளமோடமர்ந் தினிதுநோக்கும்.

Chapter XV.

The Eight Compilations.

எட்டுத்தொகை.

The names of the Eight Compilations of the Madura Academy are comprised in the mnemonic stanza,

நற்றிணைநல்லகுறுந்தொகைஐங்குறுநூ
ஒருத்தபதிற்றுப்பத்தோங்கு பரிபாடல்
கற்றறிந்தார்போற்றுங் கலியோடகம்புறமென்
றித்திறத்த வெட்டுத்தொகை.

[Nattinai, Kuruntohai, Ainkurunûru, Pathittupattu, Paripadal, Kalittohai, Ahanânûru, Puranânûru—are the Eight Compilations.]

Of these only two, namely, Kalittohai and Puranânûru have been printed and the rest are in manuscripts. Pathittupattu, Paripâdal, Ahanânûru and Puranânûru are important for the historical information they furnish. Kalittohai locks in it all the inestimable charms of Tamil poetry.

I

Nattinai நற்றிணை is a compilation by a Pandya and contains 401 short poems on Love; the first poem in the collection is an adoratory stanza on God composed by Perundêvanar, the famous author of Bharatam in Venba metre (பாரதவெண்பா). Several poems from the hands of the Professors of the Madura Bench have found place in this collection.

The following poem from நற்றிணை is annexed as specimen:

தடமருப்பெருமை மடநடைக்குழவி
தூண்டொறும்யாத்த காண்டகுநல்லிற்

கொடுங்குழை பெய்த செழுஞ்செய்பேழை
சிறுதாட்செறித்த மெல்விரல் சேப்ப
வாழைமீர்ந்தடி வல்லிதின் வகைஇப்
புகையுண்டமர்த்த கண்ண டகைபெறப்
பிறைநுதற் பொறித்த சிறுநுண்பல்வி
யாந்துகிற்றலையிற் றுடையின ணப்புலந்
தட்டிலோளே யம்மா வரிவை யெமக்கே
வருகதில்விருந்தே சிவப்பானன்று
சிறியமுள்ளெயிறு தோன்ற
முறுவல் கொண்ட முகங்காண் கம்மே

II

Kuruntohai குருந்தொகை (lit. a collection of Short Poems) contains 402 stanzas, all on Love. The collection is named as Kuruntohai on account of the extreme shortness of the poems, the number of verses in each poem ranging between four and eight. The கடவுள் வாழ்த்து (adoratory Song on God) is usually furnished by Perundêvanar where Siva is described. It is to be borne in mind that Siva was the Supreme God recognised in the Tamil land during the Sangham age; in all the introductory invocations of the Sangham works, Siva's form and grace are dealt with. The compilation is shortly expected to come out in print. A poem of Iraiyanar much famous on account of the literary fued it caused between Himself and Nakkirar is comprised in this collection. Short as the lyrics are, they are of rare literary excellence; Pêrâsiriyar, a commentator of rare scholarship condescended to write a commentary on this collection, which, however, is at present lost. It is stated that Perasiriyar found the last twenty lyrics to be too abstruse and gave up commenting upon them. Nacchinârkkiniyar, who flourished some decades later, cleared the difficulty by furnishing his own comments on the abstruse stanzas.

The following Sonnet to the Bee by Iraiyanar is appended for specimen. The circumstances under which this poem was composed will be dealt with later on.

கொங்குதேர் வாழ்க்கை யஞ்சிறைத்தும்பி
காமஞ்செப்பாது கண்டதுமொழிமோ
பயிலியது கெழீஇய நட்பின் மயிலியிற்
செறியெயிற்றரிவை கூந்தலின்
நறியவுமுளவோ நீயறியும் பூவே.

III

Ainkurunûru ஐங்குறுநூறு is a collection of 500 erotic poems with an introductory invocation by Perumdêvanar. It deals with the Five Departments of True Love in a charming way, each department being dealt with in a hundred poems. The authors are five in number.

The stanza appended will serve as a specimen:

மறுவிறூவிச் சிறுகருங்காக்கை
யன்புடைமரபினின் கிளையோடாரப்
பச்சூன்பெய்த பைந்நிண வல்சி
பொலம்புனை கலத்திற் றருகுவன் மாதோ
வெஞ்சினவிறல்வேற் காளையோ
டஞ்சிலோதியை வரக்கரைந் தீமே

IV

Pathittupattu பதிற்றுப்பத்து is a collection of Hundred Poems of ten groups, each group comprising ten poems. These groups of ten stanzas are eulogiums addressed to ten Chera sovereigns. The unbounded munificence and the undaunted heroism of the Cheras form the theme. An account of the Cheras mentioned in this collection has already been given. Among the ten authors of this compilation, Kapilar, Paranar and Arisirkkilar were academic members as well. Koudamanâr, the author of one of the groups of stanzas, wished as a recompense the attainment of *swargam*; his patron, பல்யானைச் செல்கெழுக் குட்டுவன், conducted Holy sacrifices in due accordance with Vedic rules and it is credited that the Brahmin poet Koudamanar along with his consort reached the celestial world.

V

Paripâdal பரிபாடல is a collection of seventy poems in a special metre of the same name. Mr. Swaminatha Aiyar of the Kumbakonam College says that only twenty of the poems are now extant. The poems, as every poem in பரிபாடல் metre is, are all adoratory. Eight poems are eulogistic addresses to Tirumâl (Vishnu), thirty-one are encomiums on Muruga or Subramanya, one is an address to the ocean, twenty-six are in praise of the river Vaigai, and the four rest are devoted to the description of the city of Madura.

VI

Kalittohai கலித்தொகை is a collection of 150 very exquisite poems on the five departments of love, in *kalippâ* metre. The first poem in the collection is an invocation in praise of God Siva, by Perundêvanâr. The authorship of the poems is generally attributed to Nallanduvanar நல்லந்துவனார் one of the members in the staff of the Madura College. The compilation requires for its understanding students of high intellectual culture who are at once profound Tamil scholars and philosophers. The study of Kalittohai is indeed a study of the psychology of Love. A study

of Kalittohai, Tirucchitrambalakkovai and Tirukkural will reveal to any student what a powerful vehicle the Tamil language is for the expression of subtlest thoughts. The 'lurking similes' (உள்ளுறையுவமம்) and 'side similes' (இறைச்சி) that occur so often in this rare collection are indeed the greatest bugbears to all students. There needs no other evidence of the high intellectual acumen of Nacchinârkkiniyar than his inestimable commentaries on these poems. But for his help a great portion of the work will be, as it were, iron pease (இருப்புக்கடலை).

The following poem from the compilation is annexed for specimen :

எறித்தரு கதிர்தாங்கி யேந்திய குடைநீழ
லுறித்தாழ்ந்த கரகமு முரைசான்ற முக்கோலும்
நெறிப்படச் சுவலசைஇ வேறோரா நெஞ்சத்துக்
குறிப்பேவல் செயன்மாலைக் கொளைநடை யந்தணீர்
வெவ்விடைச் செலன்மாலை யொழுக்கத்தீ ரிவ்விடை
யென்மக ளொருத்தியும் பிறன்மக னொருவனும்
தம்முளே புணர்ந்த தாமறி புணர்ச்சியர்
அன்னா ரிருவரைக் காணீரோ பெரும.
காணே மல்லேங் கண்டனங் கடத்திடை
யாணெழி லண்ணலோ டருஞ்சுர முன்னிய
மாணிழை மடவா ருயிர்நீர் போறீர் ;
பலவுறு நறுஞ்சாந்தம் படுப்பவர்க் கல்லதை
மலையுளே பிறப்பினு மலைக்கவை தாமென்செய்யும்
நினையுங்கானும்மகள் நுமக்குமாங் கனையளே ;
சீர்கெழு வெண்முத்தம் அணிபவர்க் கல்லதை
நீருளே பிறப்பினு நீர்க்கவை தாமென்செய்யும்
தேருங்கானும்மகள் நுமக்குமாங் கனையளே ;
ஏழ்புணரின்னிசை முரல்பவர்க் கல்லதை
யாழுளே பிறப்பினும் யாழ்க்கவை தாமென்செய்யும்
சூழுங்கானும்மகள் நுமக்குமாங் கனையளே ;
எனவாங்கு,
இறந்த கற்பினாட் கெவ்வம் படரன்மின்
சிறந்தானை வழிபடீஇச் சென்றனள்
அறந்தலைப் பிரியா வாறுமற் றதுவே.

A maiden out of true love has left her home with her lover ; the nurse goes in search of the maiden and enquires the way-faring Brahmins about the maid and her lover ; they console the bewailing women and impress on her mind that the act of the maiden is one of true virtue as it is done out of her chastity which simply transcended her modesty.

VII

Ahanânûru அகநானூறு comprises four hundred sweet amatory poems on multifarious *turais* (topics). In an *ahapporul* poem, historical personages, cannot be *dramatis personæ* but can be introduced in the third person. There may be two kinds of heroes in an *ahapporul* poem ; namely, the hero of conversation who is anonymous and known as கிளவித்தலைவன், and the historical hero known as பாட்டுடைத்தலைவன் in whose honor the poem is sung. In Ahanânûru historical heroes are often introduced and so the work is of great value to the Tamil antiquary. The whole collection is made out into three divisions : the first division comprising 120 songs is known as 'an array of tuskers' களிற்றியானைநிரை, the second comprising 180 songs is known as 'a string of corals interspersced with gems' மணிமிடைபவளம் and the third contains a hundred poems and is known as 'a necklace of pearls' நித்திலக்கோவை.

The following is appended as an illustrative poem :

அருஞ்சுர மிறந்தவென் பெருந்தோட் குறுமகள்
திருந்துவேல் விடலையொடு வருமெனத் தாயே
புனைமாணிஞ்சி பூவலூட்டி
மனைமண லடுத்து மாலைநாற்றி
உவந்தினி தயருமென்ப யானும்
மான்பிணை நோக்கின் மடநல்லாளை
ஈன்றநட்பிற் கருளா னாயினும்
இன்னகை முறுவ லேழையைப் பன்னாள்
கூந்தல்வாரி நுசுப்பிவர்ந் தோம்பிய
நலம்புனை யுதவியோ வுடையோன் மன்னே
அஃதறி கற்பி னன்றுமற் றில்ல
அறுவைதோயு மொருபெருங் குடுமிச்
சிறுபைநாற்றிய பஃறலைக் கருங்கோல்
ஆகுவதறியு முதுவாய்வேல
கூறுகமாதோ நின்கழங்கின் றிட்ப
மாறுதுவருபனி கலுழுங் கங்குலி
னாறுது துயருமென் கண்ணினிது படீஇய
வெம்மனைமுந்துறத் தருமோ
தன்மனையுய்க்குமோ யாதவன்குறிப்பே.

VIII

Puranânûru புறநானூறு is a collection 400 poems of high historic value on public matter or *Purapporul.* A sufficient account of the compilation has already been given. One more illustrative stanza is subjoined :

நரம்பெழுந் துலறிய நிரம்பாமென்றோண்
முளரிமருங்கின் முதியோள் சிறுவன்
படையழிந்து மாறின னென்றுபலர் கூற
மண்டமர்க் குடைந்தன னாயினுண்டவென்
முலையறுத் திடுவென் யானெனச் சினைஇக்
கொண்டவாளொடு படுபிணம் பெயராச்
செங்களந் துழவுவோள் சிதைந்துவேறாகிய
படுமகன் கிடக்கை காணூஉ
வீன்றஞான்றினும் பெரிதுவந்தனளே—278
திணை-தும்பை. துறை-உவகைக்கலுழ்ச்சி.

A poet by the name of நச்செள்ளையார் praises the heroic sorrow of an old lady. A rumour that her son fled away for life from the battle-field was spread and the old lady, who had a firm belief in the unstainable character of her son went to the battle-field, to ascertain whether her son fled for life from the field or died heroically in the battle. She was resolved on cutting away her breasts which fed her son, with a sword which she purposely took with her, in case it turned out, that her son ran away to save his life. She was happily disappointed to find the mangled corpse of her son amidst the heaps of the slain. The heroic pleasure which she felt at the moment was greater than what she experienced at the time of her delivery of the son. Compare Tiruvalluvar's noble distich which might have been borrowed from this poem,

ஈன்றபொழுதிற் பெரிதுவக்குந்தன் மகனைச்
சான்ரோனெனக் கேட்டதாய்.

It is indeed a great pleasure to note that the Tamil race produced noble mothers who cared so much for the preservation of the character of their sons.

CHAPTER XVI.

THE EIGHTEEN DIDACTIC WORKS.

பதினெண் கீழ்க்கணக்கு.

The eighteen works comprised in Pathinenkilkanakku can be easily remembered from the following *Venba.*

நாலடிநான்மணி நானாற்பதைந்திணைமுப்
பால்கடுகங் கோவை பழமொழி—மாமூல
மின்னிலைசொல் காஞ்சியுட னேலாதி யென்பவே
கைந்நிலைய வாங்கீழ்க் கணக்கு.

[The கீழ்க்கணக்கு comprises (1) Naladiyâr, (2) Nanmanikkadigai, Four Nârppadu, *i. e.*, (3) Kârnàrppadu (4) Kalavali Nàrppadu (5) Iniyavai Nârppadu (6) Innâ Nârppadu, Five Thinai, *i. e.*, (7) Kurinchitthinai (8) Pâlaitthinai (9) Mullaitthinai (10) Neithattrinai (11) Maruthatthinai (12) Tirukkural (muppâl) (13) Tirikadugam (14) A'charakkòvai (15) Palamoli (16) Sirupanchamûlam (17) Muthumolikkânchi and (18) Elâdi.]

In these eighteen works are locked up all the wisdom for the guidance of man in this world as well as in the world to come.

The majority of these works are didactic; of these works Nâladiyâr (நாலடியார்) and Tirukkural (திருக்குறள்) enjoy the widest reputation; a person can speak with authority if he can support his views by quotations from these works. The importance of these works has given rise to the proverb, நாலுமிரண்டும் சொல்லுக்குறுதி, ஆலும்வேலும் பல்லுக்குறுதி (Nâladiyâr and Kural impart vigour to one's words, and the twigs of the ஆல் and வேல் impart vigour to the teeth). In tersity and force the quatrains of Naladiyar rank far below the distichs of Kural. Many ideas and forms of expression in நாலடியார் are evidently derived from Kural.

(1) Nâladiyâr (நாலடியார்) is a purely ethical treatise in four hundred *Venbas*; the authorship of this famous treatise is wrapt in obscurity. It is considered generally to be a collection of 400 stray stanzas by four hundred Jain sages. These sages were entertained by a Pandya and they all went away from his court at the dead of night without taking formal leave at his hands, for they thought that he would be very sorry to part with them if he knew of their intended departure. Before going away, each one left a stanza under his seat. It is said that these four hundred stanzas compose the நாலடியார். The earliest commentator of this collection was Padumanâr who is reputed to have arranged these stanzas into 40 chapters of ten quatrains each, dealing with 40 different subjects. It should be noted that several of the stanzas are addressed to the Pandya. A few illustrative stanzas are appended.

துகடீர்பெருஞ்செல்வந் தோன்றியக்காற்றொட்டு
பகடுநடந்த கூழ்பல்லாரோடுண்க
அகடுறயார் மாட்டும் நில்லாது செல்வம்
சகடக்கால் போல வரும்.

[From the time blameless fortune smiles on you, partake with a good lot of guests the food which is the outcome of the hard labour of bulls; for fortune abides not permanently with anybody but turns like the wheels of a carriage.]

தம்மையிகழ்ந்தமை தாம்பொறுப்பதன்றிமற்
றெம்மை யிகழ்ந்தவினைப் பயத்தால்—உம்மை
எரிவாய் நிரயத்து வீழ்வர்கொ லென்று
பரிவதூஉஞ் சான்றோர் கடன்.

[It is the duty of sages not only to be put up with the abusive language of others but feel greatly sorry on their part for their sure fall after death in the pits of hell where the fire is raging.]

3. கணைகடற்றண்சேர்ப்ப கற்றறிந்தார்கேண்மை
நுனியிற்கரும்புதின் றற்றே—நுனிநீக்கித்
தூரிற்றின்றன்ன தகைத்தரோ பண்பிலா
ஈரமிலாளர் தொடர்பு.

[Oh Pandya with dominions bordering on the noisy ocean ! the friendship with the learned is like eating the sugar-cane from the top, while that with ungracious men is like eating it from the bottom.]

That is, the company with the wise grows sweeter day by day while company with the low becomes more and more insipid in course of time.

As specimen for *curiosa felicitas* of expressions, the following verses may be taken :

ஒருவர் பொறை யிருவர் நட்பு

[The patience of one binds two in friendship.]

மகனறிவு தந்தையறிவு

[The wisdom of the son is but that of the father.]

(2) *Nânmanikkadigai* நான்மணிக்கடிகை is a moral treatise in *Venba* metre by a poet named Vilambya Kâganâr விளம்பிய காகனார். Each *Venba* lays down either four precepts or injunctions. Two illustrative stanzas are subjoined.

1. எள்ளற்கவென்று மெளியரென் றென்பெறினும்
கொள்ளற்க கொள்ளார்கைமேல்வர—உள்சுடினும்
சீறற்கசிற்றிற் பிறந்தாரைக் கூறற்க
கூறல் லவற்றை விரைந்து.

[Let nobody ever despise a man for his poverty ; let nobody receive a reward from the hands of an unworthy personage ; let nobody shew his burning rage towards the low ; let nobody in haste give vent to ungentlemanly expressions.]

2. மகனுரைக்குந் தந்தை நலத்தை யொருவன்
முகனுரைக்கு முண்ணின்ற வேட்கை—அகலீரப்
பிலத்தியல்பு புக்கானுரைக்கு நிலத்தியல்பு
வானமுரைத்து விடும்.

[The magnanimity of the father is manifested by the son (the son is an exact copy of the father in point of character) ; the face is the index of the heart ; the nature of a long cave is known to one who has entered it ; the quality of the soil is brought to light by the rain.]

(3) *Kârnarppadu* கார்நாற்பது is a treatise of 40 stanzas on the rainy weather or clouds.

(4) *Kalavali Narppadu* களவழிநாற்பது is a very spirited war-poem by Poigaiyâr பொய்கையார் commemorating the military achievements of the great Chola emperor, Kocchengannar, of whom some account has already been given. The scene of battle was கழுமலம். It was a sanguinary engagement in which the four-fold forces, namely, the cars, the elephants, the cavalry and the infantry of the Chera monarch named Kanaikkal-Irumporai were severely crushed. The army of the defeated Chera consisted mostly of elephants which were all slaughtered by the mighty warriors of Kôcchengannar. The latter was strong in his cavalry and his horses are described as tigers springing on hills. His soldiers were excellent archers and many elephants fell a prey to their arrows. Blood is said to have run in streams. Elephants killed in battle appeared like uprooted hills. The trunks of elephants when cut off, appeared like long purses from which corals are poured out. The severed trunks of elephants lying under the white royal umbrellas presented the appearance of the black serpent Rahu endeavouring to swallow the full moon. (The eclipse of the moon is meant). Kites rising with the severed hands of the soldiers seemed like Garuda soaring in the sky with the five-hooded cobra in its beak. Jackals trying to draw away the entrails of the fallen soldiers appear like hounds endeavouring to break loose the chains with which they are tied to posts. Royal umbrellas turned upside down by the kicks of the angry chargers appeared like mushrooms uprooted by cows. Elephants drifted by the blood-current seemed like vessels tossed by the waves in an ocean. Falling elephants kissing the ground with their tusks appeared as though they turned the soil with silver ploughs.

Several kings and chieftains who were engaged in the battle lay dead in the field. Kocchengannar was then young and was an accomplished archer. Several heroic women whose husbands were engaged in the battle came near the battle-field to witness the ssue and they ran away wailing like terrified peacocks. It seems, though the poem does not record, that Kanaikkal Irumporai, the king of the Congus was taken prisoner. Poigaiyâr, the author of this poem, was the poet-laureate of his court, who composed this poem to get a passport of freedom to his imprisoned monarch. The passport was at once granted but it was of no avail as this heroic king committed a passive suicide. (Vide the career of Kôcchengannar delineated in a previous chapter). As illustrative stanzas the two following are mentioned :

1. கவளங்கொள் யானையின் கைதுணிக்கப்பட்டுப்
பவளஞ்சொரிதரு பைபோற்—றிவளொளிய
வொண்செங்குருதி யுமிழும் புனனாடன்
கொங்கரையட்டகளத்து.

2. ஓ ஓ உவம னுறழ்வின்றி யொத்ததே
காவிரிநாடன் கழுமலங் கொண்டநாண்
மாவுதைப்ப மாற்றார் குடையெலாங் கீழ்மேலாய்

ஆவுதைசாளாம்பிபோன்ற புனனுடன்
மேவாரையட்டகளத்து.

(5) *Iniyavai Nârppadu* இனியவை நாற்பது is a poem of forty stanzas, each stanza treating of things which are approved as sweet and agreeable to all. The authorship is attributed to Bûthanchênthanâr பூதஞ்சேந்தனார். One stanza is appended for specimen :

குழவி பிணியின்றி வாழ்த லினிதே
சழறு மவையஞ்சான் கல்வி யினிதே
மயலிக ளல்லாய் மாண்புடையார்ச் சேருந்
திருவுந்தீர் வின்றே லினிது.

[The healthy growth of an infant is indeed sweet; the erudition of one who does not lose courage before the assembly of the learned is indeed a rare acquisition; the fortune that seeks the hand of great men who never turn dizzy by it is indeed good, if it can permanently abide with them].

(6) *Innâ Narppadu* இன்னா நாற்பது is a poem of forty stanzas composed by the far-famed Kapilar. Each stanza lays down things or matters which are disagreeable or should be spurned away. One specimen stanza is appended :

ஆன்றமைந்த சான்றோருட் பேதைபுகலின்னா
மான்றிருண்ட போழ்தின் வழங்கல் பெரிதின்னா
நோன்றவமைந்து வாழாதார் நோன்பின்னா வாங்கின்னா
வீன்றாளை யோம்பா விடல்.

[It is bad for an *ignoramus* to get into the assembly of the wise: it is a great folly to make a journey in jet-black darkness; the penance of men who do not exercise patience is fruitless; so also it is a great wrong to forsake one's mother without maintaining her].

(7, 8, 9, 10 and 11). *Aindinai* ஐந்திணை comprises five small works on the five departments of love. These works are Kurinchittinai, Pâlaittinai, Mullaittinai, Neithattinai and Maruthattinai. There is much doubt and dispute as to the works indicated by the word ஐந்திணை in the mnemonic stanza.

(12) *Tirukkural* திருக்குறள் is known by twelve names. Its dictates are of universal application. An exhaustive review of it will be given later in our account of Tiruvalluvar, its famous author. A distich, however, is here appended for illustration :

அறத்தாறிது வெனவேண்டாசிவிகை
பொறுத்தானோ டூர்ந்தானிடை

[The path of virtue is not far to seek; just observe the man in the palanquin and the bearer of the vehicle].

(13) *Tirikadugam* திரிகடுகம் is another moral treative in *venba* metre by Nallâdanâr நல்லாதனார். Each *venba* brings down *three* things collectively and gives some common information about them. The title of the poem is suggestive for திரிகடுகு is a medicinal preparation consisting of three drugs which does good to a patient. This poem is, therefore as it were, a medicine to cure the malady of ignorance. Two quatrains are appended for illustration :

1. பகை முன்னர் வாழ்க்கை செயலுந் தொகைநின்ற
பெற்றத்துட் கோலின்றிச் சேறலு—முற்றன்னைக்
காய்வானைக் கைவாங்கிக் கோடலு மிம்மூன்றுஞ்
சாவ வுறுவான் றொழில்.

[To lead a very prosperous career in the face of foes; to go into a thick crowd of cattle without a stick in hand; to befriend one who cherishes a spirit of revenge: these three are the acts of one who is on the verge of destruction].

2. இல்லார்க்கொன் றீயு முடைமையு மிவ்வுலகில்
நில்லாமையுள்ளு நெறிப்பாடு—மெவ்வுயிர்க்குந்
துன்புறவ செய்யாத தூய்மையு மும்மூன்றும்
நன்றறியு மாந்தர்க்குள.

[Wealth which serves for distribution to the needy; the course of conduct springing from the understanding of the transitoriness of worldly joys; and purity of not hurting any sensient being : all these three are found in men who have rightly understood the *summum bonum* of life.]

(14) *A'chârakkôvai* ஆசாரக்கோவை is a beautiful treatise of 100 poems on the etiquette of the Tamils. A great portion of the rules are no doubt derived from Sanskrit works; so this work bears more of the impress of Sanskrit influence than any other work of the academic times. The author of this work is Peruvâyin Mulliyâr பெருவாயின்முள்ளியார் of களத்தூர். The rules to be observed in diet, dress, sleep, answering nature's calls, bath, and cleaning the mouth; the decorum in the presence of elders; the proper manner of practising the domestic virtues; the avoidance of bad habits and pernicious company; the manner of moving with kings; the way to reap the benefits of domestic life: these are all dealt with in this treatise with all the charms of style.

Two stanzas from the work will serve as specimen :

1. தன்னுடம்பு தார மடைக்கலந்தான் றன்னுயிர்க்கென்
றெண்ணித் துவைத்தபொருளோ–டிவை நான்கும் [ன்
பொன்னினைப்போற்போற்றிச் காத்துய்க்க வுய்க்காக்கா
மன்னிய வேதந் தரும்.

[Let every man tender with care the following four things, his body, his wife, the property entrusted by another, and the money stored for provision in times of distress; if these are not tendered with due care permanent evil is sure to result].

2. நந்தெறும்பு தூங்கணம்புட்காக்கை யென்றிவைபோற்
றங்கரும நல்ல கடைப்பிடித்துத்—தங்கரும
மப்பெற்றி யாக முயல்பவர்க் காசார
மெய்ப்பெற்றி யானும் படும்.

[Let a person strive in his actions like the busy ant, the yellow-necked sparrow and the crow; he is then sure to reap the benefits of his domestic life].

The simile employed is pregnant with meaning; the ant stores up eatables to serve it in winter, the yellow-necked sparrow builds a tiny cottage (a nest) to withstand the blasts of winter; and the crow shews hospitality by calling out and messing along with its fellow-creatures.

(15) *Palamoli* பழமொழி is a book of rare ancient saws in four-hundred quatrains by a Jain sage named Mûnturai Araiyanâr மூன்றுரை அரையனார். Each quatrain ends with a verse which is an old saying, the other part of the quatrain illustrates or explains the truth of the proverb. Thus the aim of the work is to impress the force and signification of the various proverbs which were in use during the academic times. A few quatrains are appended for illustration:

1. நாடி நமரென்று நன்குபுரந் தந்தார்க்குக்
கேடு பிறரோடு சூழல்—கிளர்மணி
நீடுகல் வெற்ப நினைப்பின்றித் தாமிருந்த
கோடு குறைத்து விடல்.

Ingratitude cuts its own throat.

2. மாய்வதன் முன்னே வகைப்பட்ட நல்வினையை
ஆய்வின்றிச் செய்யாதார் பின்னை—வழிநினைந்து
நோய்காண் பொழுதி னறஞ்செய்வார்க் காணுமை
நாய்காணிற் கற்காணு வாறு.

Procrastination in virtue is condemned.

3. சற்றறிந்தார் கண்ட தடக்க மறியாதார்
பொச்சாந்துந் தம்மைப் புகழ்ந்துரைப்பார்—தெற்ற
அறைகல் லருவி யணிமலை நாட
நிறைகுட நீர்தளும்ப லில்.

[Humility is a virtue known only to the truly learned; the ignorant out of envy trumpet their vain glory. Oh Pandya with mountains on which cataracts flow, *a vessel full to the brim spills not its water*].

4 உடைப்பெருஞ் செல்வத் துயர்ந்தபெருமை
அடக்கமில் லுள்ளத்த னாகி—நடக்கையில்
ஒள்ளிய னல்லான்மேல் வைத்தல் குரங்கின்கைக்
கொள்ளி கொடுத்து விடல்.

[To put a man of no humility and uprightness of behaviour in a high position commanding great fortune is *to give a fire brand in the hands of a monkey*].

The English proverb 'set a beggar on horseback and he will ride it to the devil' echoes the same meaning.

5. முறை தெரிந்து செல்வர்க்கும் நல்கூர்ந்தவர்க்கும்
இறைதிரியா நேரொக்கல் வேண்டும்—முறைதிரிந்து
நேரொழுகா னாயி னதுவா மொருபக்கம்
நீரொழுகிப் பாலொழுகு மாறு.

[A king (or a judge) should mete out due justice without swerving ever so little in favour (or disfavour) of the rich or the poor; any divergence in the course of justice resembles *a river of milk with a water-current in its course*].

The miscarriage of justice illustrated here is emphatically spoken by Goldsmith 'Laws grind the poor and rich men rule the law.'

A few proverbs are also appended for specimen :

நுணலுந் தன்வாயாற் கெடும்.

[The frog brings its own destruction by its croak].

என்றும் மனநல மாகாவாங் கீழ்.

[The low-born never attain true mental greatness]

ஆயிரங் காக்கைக் கோர் கல்.

[A single stone suffices to disperse a thousand crows].

(16) *Sirupanchamûlam* சிறுபஞ்சமூலம் is an ethical treatise in *venba* metre, each quatrain dwelling upon five important points which are associated together by agreement or contrariety. The author of this work is Mâmûlanar, one of the professors of the third academy. Two quatrains are attached for specimen :

1. படைதனக்கு யானைவனப்பாகும் பெண்ணின்
இடைதனக்கு நுண்மை வனப்பாம்—நடைதனக்குக்
கோடாமொழிவனப்புக் கோற்கதுவே சேவகற்கும்
வாடாத வன்கண் வனப்பு.

[The elephants add beauty to a regiment; the slenderness lends beauty to the waist of a maiden; truth imparts beauty to one's conduct; the sceptre owes its beauty to justice; undaunted heroism is the true mark of beauty in a soldier].

2. மயிர்வனப்புங் கண்கவரு மார்பின் வனப்பும்
உகிர்வனப்புங் காதின்வனப்பும்—செயிர்தீர்ந்த
பல்லின் வனப்பும் வனப்பல்ல நூற் கியைந்த
சொல்லின் வனப்பே வனப்பு

No beauty is comparable to the suitability of expressions in a treatise.

(17) *Muthumolikkanchi* முதுமொழிக்காஞ்சி, as its name indicates, contains the wise precepts of the aged for the guidance of the young. The authorship is attributed to Purisaikkilavan புரிசைக்கிழவனார். The maxims are characterised by pithiness mingled with lucidity. A few of these maxims are added for illustration:

ஆர்கலியுலகத்து மக்கட்கெல்லாம்
ஓதலிற்சிறந்தன் றொழுக்கமுடைமை

[To mortals on the earth surrounded by the boisterous oceans, righteous behaviour is a greater blessing than erudition].

வண்மையிற் சிறந்தன் று வாய்மை யுடைமை

[Integrity is superior to courage.]

ஈரமுடைமை ஈகையினறிப

[One's gracious nature is understood from one's charity (charitable deeds)].

வறியோன் வள்ளிய னன்மை பழியார்

[The great will not blame a poor man for want of charitableness].

மக்கட் பேற்றின் பெறும்பே றில்லை

[No acquisition is greater than the possession of children].

பொருணசை வேட்கையான் முறைசெயல் பொய்

[It is impossible for a man bent upon amassing wealth, to be just in his doings].

What a fine precept is this? and if only judges and magistrates are not greedy for money, what amount of fair play and justice can be met with at their hands.

உண்டி வெய்யோர்க் குறுபிணி யெளிது.

[Gluttony brings on a host of diseases].

(18) *Elâdi* ஏலாதி is a moral treatise in *venba* metre by Kanimêdâviyar கணிமேதாவியார். Every stanza in it contains six points of advice. The heading of this poem is, like that of Tirikadugam, symbolic. The name signifies a medical preparation of six drugs the first and the most important ingredient of which is ஏலம் (=the cardomom). A stanza is appended as specimen:

இடர்தீர்த்த லெள்ளாமை கீழினஞ்சேராமை
படர்தீர்த்தல் யார்க்கும் பழிப்பி—னடைதீர்த்தல்
கண்டவர் காமுறுஞ் சொற்காணிற் கல்வியின்கண்
விண்டவர்நூல் வேண்டா விடும்.

[If the following six qualities, namely, relieving the distress of others, not despising anybody, not moving in the company of the low, satisfying hunger and thirst of others, conduct which would not wound anybody, and speech which will make one endeared to all, be found in a person, he requires not, for guidance, the treatises by men of great erudition].

S. A. THIRUMALAIKOLUNDU PILLAY, B. A.

(*To be continued.*)

THE VISION OF SIR LAUNFAL PART SECOND.

Sir Launfal, it will be remembered, on the eve of his departure from his castle in search of the Holy Cup falls asleep expecting a significant dream and in the dream with which he is blessed he meets a leper at the gate of his castle and his conversation with him brings the 1st part to a close.

The Second Part commences with the return of the Hero to his castle in winter as is the case with the hero of the Tamil poet who returns home from his campaign trying hard to overtake the rain clouds before they reach his land and give intimation of the approach of winter to his Lady. The American Poet accordingly begins with a description of winter. Sir Launfal is unable to bear the cold of winter outside his castle which fell into the hands of a rival claimant and resolves to take shelter in a sunny climate. He sees a crowd of caravans in a desert proceeding to a pleasant spring and before he could proceed there he is accosted by a beggar who happens to be the same leper who met him when he started on his Holy Mission. Instead of scornfully throwing at him a gold coin as before, he partakes of a single crust with him in sympathy with his sufferings remembering the sufferings of Christ. The leper appears before him glorified and explains the doctrine that gift must be accompanied with sympathy. Sir Launfal awakes

from his sleep, throws aside the armour and never travels, observing there is no use of finding the Holy Cup as compared with the act of helping the suffering and the poor in the name of Christ. We shall translate each stanza as before in Tamil poetry.

PART SECOND.

I

There was never a leaf on bush or tree,
The bare boughs rattled shudderingly;
The river was numb and could not speak,
For the weaver Winter its shroud had spun;
A single crow on the tree-top bleak
From his shining feathers shed off the cold sun;
Again it was morning, but shrunk and cold,
As if her veins were sapless and old,
And she rose up decripitly
For a last dim look at earth and sea.

விண்டொடர் செடியுந்தூறும் வெறுங்கொம்ப ராகிநின்று
பண்டுபோ லிலையிழந்து பனித்தெனச் சலசலித்த
வண்புனல் நதியுறைந்து வாயொலி யிழந்துகார்செய்
வெண்டுகில் விரித்துப்போர்த்த பிணமெனக் கிடந்ததன்றே.
(பனித்தென=நடுங்கினாற்போல்)

தனித்தொரு காகமாங்கே தண்பனிக் கொம்பரும்பர்
பனித்தசெஞ் சூரியன்முன் பாயொளி யிறகெதிர்க்கும்
பனித்தினி யொடுங்கிவன்மை பட்டொட் பழையோனாகிச்
சனித்தவைகறைதன்னாட்டைச்சாகுமுன்காணுற்றான்போல்.

II

Sir Launfal turned from his own hard gate,
For another heir in his earldom sate;
An old, bent man, worn out and frail,
He came back from seeking the holy grail;
Little he recked of his earldom's loss,
No more on his surcoat was blazoned the cross,
But deep in his soul the sign he wore,
The badge of the suffering and the poor.

தனதெனக் கிடந்தபண்டைத் தருக்குமா ளிகைதுறந்து
சினவின னகன்றான்வேறோர் சிறுவன்கைப் பட்டதன்றே
யனகனைக் கிண்ணந்தேடி யடைந்திலன் திரும்பினானல்
இனமெனுங் கிழமையேகூனிளைப்புமென் மையுஞ்சுமந்தே.(3)

பொலிந்ததன்செல்வமெல்லாம்போயிற்றென்றிறையும்பாரான்
பொலிந்தின்று பண்டுபோலப் பொற்சிலுவைப்பூண்மெய்யில்
நலிந்தவர் நல்கூர்ந்தார்தம் நாமமே பொறித்தநெஞ்சன்
மெலிந்தவர்சிறுமைதீர்த்துமேன்மைசெய்காதல்பூண்டான் (4)

III

Sir Launfal's raiment, thin and spare,
Was idle mail against the barbed air,
For it was just at the Christmas time;
So he mused, as he sat, of a sunnier clime,
And sought for a shelter from cold and snow
In the light and warmth of long-ago;
He sees the snake-like caravan crawl
O'er the hedge of the desert, black and small,
Then nearer and nearer, till, one by one,
He can count the camels in the sun,
As over the red-hot sands they pass
To where, in its slendor necklace of grass,
The little spring laughed and leaped in the shade,
And with its own self like an infant played,
And waved its signal of palms.

ஆயவர் கவசமாங்க ணம்புபோல் நலியுங்கூதிர்க்
கேயதன் றுடைமுற்று மெலிந்தது நிறைந்ததின்றால்
பாயிரும் பனியும்வந்து படர்ந்ததென் றையர்தாமும்
சேயிரும் பருதிக்குற்ற தேயமே செலநினைந்தார். (5)

அன்னவர் நினைந்தவாறுங் ககல்கின்றார் வணிகர்கூட்டம்
பன்னகம் போலக்கானிற் படர்தரச் சேணிற்கண்டார்
இன்னமு மொட்டகங்க ளருகவு மெண்ணக்கண்டார்
பொன்னொளி யாரமேபோற புல்லணி யூற்றைக்கண்டார்.(6)

அன்னவை நோக்கிச்செல்லு மவ்வுயி ரன்னவூறல்
தன்னொடு தானுய்நக்குக் குதித்திளங் குழவியேபோல்
மன்னிய தோழரின்றி மால்விளை யாட்டயர்ந்து
பன்னரும் பனைகளென்னும் பசுங்கரத்தழைப்பக்கண்டார்.(7)

IV

'For Christ's sweet sake, I beg an alms;'—
The happy camels may reach the spring,
But Sir Launfal sees only the grewsome thing,
The leper, lank as the rain-blanched bone,
That cowers beside him, a thing as lone
And white as the ice-isles of northern seas
In the desolate horror of his disease.

உன்னரு யேசுநாமத் துபாதானம் வேண்டுகின்றேன்
என்னவும் பண்டைக்குட்ட னினியவான் வெளுத்தவென்பே
யன்னவ னிளைத்தமெய்ய னாழ்கடற் றீவிற்றன்னந்
தன்னியன் வெளுத்தமெய்யன் தன்னெதிர்நிற்கக்கண்டார்(8)
(ஆழ்கடற்றீவின்=ஆழ்ந்தகடலிலுள்ள திவைப்போல)
(தன்னந்தனியன்=தன்னந்தனியன்)

கண்டனர் கடுந்தீநோயாற் கலக்கமுற் றழலுவானை
யெண்டருந் தனதுதாளிற் பதுங்கின னிறைஞ்சக்கண்டார்
ஒண்டரு மொட்டகங் களூற்றிற்குப் படரக்கண்டும்
பண்டரு மினையநீராற் பகர்ந்தன ரன்னாற்கன்றே. (9)

V

And Sir Launfal said,—'I behold in thee
An image of Him who died on the tree;
Thou also hast had thy crown of thorns,—
Thou also hast had the world's buffets and scorns,—

And to thy life were not denied
The wounds in the hands and feet and side
Mild Mary's Son, acknowledge me;
Behold through him, I give to thee!'

சிலுவையா ருயிர்விடுத்தோன் திருவுரு வுன்னிற்கண்டேன்
பலவென வுழக்குமல்லல் பட்டனை நீயுமன்றே
யுலகுடை யிளிவுங்குத்து முறையுமே யுற்றாயந்தோ
யிலகுமுன் னுடம்பேயெல்லா மிரத்தமேபொழிகாயங்கள் (10)

சால்புடை மரியாட்செல்வா சால்சரி யெனக்குநீயென்
றேல்புடை யன்னுமத் தீகுவ னிதோவுனக்கு
வேல்புடை பெயருங்கண்ணார் விளங்கிய குடக்குத்தேயப்
பால்புடைபெயர்ந்ததேவன் பரிபவம்நினைந்துநைந்தேன் (11)
(குடக்குத்தேயப்பால்புடைபெயர்ந்தேவன் = மேற்கு
தேசத்தி லவதரித்த கிறிஸ்து)

VI

Then the soul of the leper stood up in his eyes
And looked at Sir Launfal, and straightway he
Remembered in what a haughtier guise
He had flung an alms to leprosie,
When he girt his young life up in guilded mail
And set forth in search of the Holy Grail.
The heart within him was ashes and dust;
He parted in twain his single crust,
He broke the ice on the streamlet's brink,
And gave the leper to eat and drink,
'T was a mouldy crust of coarse brown bread,
'T was water out of a wooden bowl,—
Yet with fine wheaten bread was the leper fed,
And 'twas red wine he drank with his thirsty soul.

சுற்றவ னியம்பலோடு மவ்வழி யியம்பக்கேட்ட
மற்றவ னுயிர்கள்யாவும் வந்தன கலந்தகண்ணில்
விற்றென வையர் தம்மை யிமைப்பில னோக்கலுற்றான்
முற்றன தெதிரில்நின்று தருக்கிய முடுக்கனென்றே. (12)

அழுங்குநோய்க்குட்டனென்றே யாங்கவரெறிந்தபொன்னும்
மழுங்கலில் கவசத்தார்த்த மயலுறு மினியமெய்யும்
பழங்கின்ன மடையவேண்டிப் படர்ந்தவந் நாளிலையர்
அழுங்குறு மன்னநெஞ்சு மாத்தினுட் கொடுதிகைத்தான். ()

ஆங்கவர்க் கிருந்தசிற்றா னன்றிரு கூறுசெய்தார்
பாங்குடன் சிற்றூற்றண்டைப் படர்ந்ததன் பனியுடைத்தார்
ஏங்கிய குட்டற்கன்ன முண்ணுநீ ரொடுமீந்துண்டார்
ஈங்கிவை மரக்கிண்ணத்தோ டிழிந்தகா ரன்னமேனும். (14)

அன்றவை யரியவாசக் கருணையஞ் சோறுமற்றைப்
புன்றிறப் புனலுமாங்குப் பொலியும்பா யசமாயிற்றால்
இன்றிவை யிறும்பூதென்னே யெம்பொருட் டிறந்ததேவன்
தன்றிறத் தீந்தவெல்லாம் தாவிலா ரமுதமாமால். (15)
(இறும்பூது = ஆச்சரியம்)
(கருணையஞ்சோறு = பொறிக்கறியோடுகூடியநல்லசோறு)
(எம்பொருட்டிறந்ததேவன் = Christ)

VII

As Sir Launfal mused with a downcast face,
A light shone round about the place;
The leper no longer crouched at his side,
But stood before him glorified,
Shining and tall and fair and straight
As the pillar that stood by the beautiful gate,—
Himself the Gate whereby men can
Enter the temple of God in Man.

இன்னன பலநினைந்தா ரெழின்முக மிறைஞ்சிநின்றார்
மன்னுமா ரொளியொன்றாங்கம் மாநிலம் விளங்கிற்றம்மா [ர்
சொன்னவக்கொடுநோயன்றான் தோன்றிலன் மறைந்தானைய
முன்னொரு சோதியாகி மோகமாய் முளைத்தானன்றே. (16)

விளங்கின னீண்டான்செய்ய மேனிய னெடிதுநின்றான்
துளங்குறு கதவத்தூடு தோன்றிய தூணமேபோல்
களங்கெழு மனிதரெல்லாம் புகுங்கோயிற் கதவமென்றே
விளங்கின னெவருஞ்செல்லும் வீடெனத் திகழ்ந்திருந்தான் ()

VIII

His words were shed softer than leaves from the pine,
And they fell on Sir Launfal as snows on the brine,
Which mingle their softness and quiet in one
With the shaggy unrest they float down upon:
And the voice that was calmer than silence said,
'Lo it is I, be not afraid!
In many climes, without avail,
Thou has spent thy life for the Holy Grail;
Behold it is here,—this cup which thou
Didst fill at the streamlet for me but now;
This crust is my body broken for thee,
This water his blood that died on the tree;
The Holy supper is kept, indeed,
In what so we share with another's need;
Not what we give, but what we share,—
For the gift without the giver is bare;
Who gives himself with his alms feeds three,—
Himself, his hungering neighbour, and me.'

பண்ணவர் பகர்ந்தமாற்றம் பயினின்மெல் லிலையாயாங்கு
விண்ணிவர் பனியுமெல்ல வேலையின் விழுவதேய்ப்ப
அண்ணல்தன் செவியினூடே யமைந்தன கலந்தவன்றே
விண்ணவர் விளம்பம்மாற்ற மென்மையின் மென்மைகேண்
[மோ. (18)

—வேறு—

அஞ்சா தொழியீங் கறிவா யெனைநீ
கொஞ்சங் குணனுங் கொளுமா றிலையாய்
தஞ்சம் மெனவித் தரையா வையுமே
கஞ்சம் மெனநீ கரைகண் டனையே. (19)
(கஞ்சம்மென = திருக்கிண்ணப்வேண்டுமென்று)

வாணு ளதனை வனைவள் ளமுற
வீணுள் படவீழ்த் தினையா லிதொவிந்
நாள்நீ நதிநீர் நனிபெய் தகலங்
காண்நீ கழிநா டயகிண் ணமுமே. (20)

(வள்ளமுற=கிண்ணத்தையடைய)

இன்னக் குறிகொ ளிருகூ றுணவும்
முன்னங் குனகா ரணமாய் முறியும்
என்னங் கமிதோ நதிநீர் சிலுவைத்
தன்னங் கமிறத் தவன்செம் புனலே. (21)

(சிலுவைத்தன்னங்கமிறுத்தவன்=Christ)
(செம்புனலே=His blood)

பிறரங் குறுதீப் பிணிநோய் களைவான்
உறவா யவரோ டுணுமவ் வுணவே
தறைநா யகன்தந் தவிருந் தெனநீ
அறிவாய் பயனை யிலையீ சையினே. (22)

(தறைநாயகன் தந்தவிருந்து=Christ's Holy Supper)

தன்னெஞ் சுருகா துதரும் பொருளேல்
பின்னெஞ் சுபயன் பெறுமா றளதோ
தன்னெஞ் சுடனே தருவானெனிலே
என்னெஞ் சுடனவ் விருவோர் மகிழ்வார். (23)

IX

Sir Launfal awoke as from a swound
'The Grail in my castle here is found!
Hang my idle armour up on the wall,
Let it be the spider's banquet hall;
He must be fenced with stronger mail
Who would seek and find the Holy Grail.'

—வேறு—

மையல் கொண்டு மயங்கித் தெளிந்தென
ஐயன் தானுந் துயிலுணர்ந் தானரோ
செய்ய கிண்ணமுந் தேடின னிவ்வரண்
உய்யக் கண்டன னென்றின்ன மோதுவான். (24)

வேலை யற்றகவசத்தை வீசுமின்
மால்சி லந்திக்கு மாளிகை யாக்குமின்
சீலக் கிண்ணமுந் தேடலுற் றோனுக்கவ்
வேலைக் கன்னதின் மிக்கது வேண்டுமால். (25)

(அன்னதின்மிக்கது=அக்கவசத்தினுந்திண்ணியது.)
(அவ்வேலைக்கு=அத்தேடுந்தொழிலுக்கு)

X

The castle gate stands open now,
And the wanderer is welcome to the hall
As the hang bird is to the elm-tree bough;
No longer scowl the turrets tall,
The summer's long siege at last is o'er;
When the first poor outcast went in at the door,
She entered with him in disguise,
And mastered the fortress by surprise;
There is no spot she loves so well on ground,
She lingers and smiles there the whole year round
The meanest serf on Sir Launfal's land
Has hall and bower at his command;
And there's no poor man in the North countree
But is lord of the earldom as much as he.

—வேறு—

மன்னும்வெவ் வரணுமவ் வைக லாதியாய்
இன்னவ ரினியவ ரென்ப தின்றியே
அன்னங்க ளடையுமப் போரு கம்மென
தன்னிடையாவருஞ் சாரச்சாருமால். (26)

வாயிற்கோ புரங்களும் வருகை காய்ந்தில
தீயெரி வேனிலா னிகலுந் தீர்ந்ததால்
ஈயென வறியவ ரேகு மெல்லையின்
ஆயவன் புக்கரண் தன்கை யாக்குமால் (27)

தறையினில் லேனிலான் தயங்கிக் காதலுற்
றுறையிட மெனத்தகுஞ் சிறப்புண் டாயதால்
இறையவற் கின்றியே யமைகி லாததாய்
நிறையுடைத் தாயது நெடிய கோட்டையே. (28)

(இறை=சிறிதும், அவற்கின்றியேயமை)
கிலாததாய்=அந்தவேனிலாற்கின்றியமையாததாய்)

மன்னனுக் கடிமைசெய் மாண்பில் சேவகன்
என்னதாழ்ந் திருப்பினு மின்புற் றுறுமால்
சொன்னவவ் வடதிசைச் சோரு மேழையும்
அன்னவன் திருவெலா மநுப விக்குமால். (29)

T. VIRABADRA MUDALIAR, B.A., B.L.

(*To be Continued*).

EXTRACT.

SCIENCE JOITNIGS.

(*From the Central Hindu College Magazine*).

Wonder never cease! Perhaps the most wonderful, and certainly to the scientists the most disconcerting of the wonders which have crowned the closing years of the 19th century, consists in the discovery of a group of substances characterised by their radio-active properties. The term "radio-active" has been invented to describe the properties common to this group, and its meaning will be gathered from what follows.

The first of these bodies was discovered some time ago by the French Chemist Bacquerel, who extracted

it from pitchblende, a rare ore of uranium; quite recently, two others have been added to the list by the indefatigable labours of M. Currie and his talented wife. Taking several tons of pitchblende M. Currie has succeeded in extracting a few grains of a body to which he gives the name *radium*, whilst Mme. Currie has obtained an equally striking though different body, called by her *polonium*, in honour of Poland, her native land.

***

These substances were exhibited for the first time at the International Physical Congress held in Paris last August, when some of their properties were shown to an audience of several hundred persons. In the first place, the few grains of radium, so far obtained, emit spontaneously, and without apparent loss in weight or change in substance, what seems to be an everlasting light—a light, however, not directly visible to the eye, but having the power of illuminating and making visible certain compounds, such as barium platino-cyanide; thus a screen coated with this substance, when placed near the radium in a darkened room, shines with a bright and continuous light resembling that of a magnified firefly.

This "dark light," if the term may be used, given off from radium, and the other members of the family, and which constitutes their radio-activity, resembles ordinary light in that it affects a photographic plate, and can therefore be photographed by a magnet, and if one of the rays be allowed to fall on an insulated electrified conductor, it is instantly discharged no matter how carefully it is insulated. It would appear as if these radio-active bodies are constantly projecting from their own substance matter endowed with enormous velocity, and capable of penetrating and passing through many solid bodies, appearing on the other side with only slightly diminished activity. Especially interesting is the fact that neighbouring bodies become impregnated with these radiations, and themselves turn radio-active. The particles radiated attach themselves not only to inanimate bodies, but to persons as well. M. Currie has himself become radio-active; so much so that when he approaches the neighbourhood of an electrically charged body it loses its charge; no electrometer can be charged in his presence; it becomes useless.

***

It has been pointed out that if radium had been a ittle more common, say as widely distributed as gold, the existance of statical electricity would never have been known, for a charged body would have been an impossibility. Thus the boundary between the possible and the impossible is daily becoming more vague; for as nature reveals to the patient devotes of science her secrets one by one, she does but give him glimpses of vaster tracts of country yet to be explored; so that he may well say with Newton—the greatest and the humblest of her priests—"I seem to have been like a body playing on the sea shore, finding here and there a smoother and a prettier shell, whilst the great ocean of truth lay all undiscovered before me"

ARTHUR RICHARDSON.

NOTES AND COMMENTS.

Prof. Vinson on Rev. Dr. G. U. Pope.

The following verse in Tamil has been addressed by M. Julien Vinson, Professor of Oriental Languages in the National College of Paris to Rev. Dr. G. U. Pope, on receipt of his "Tiruvachakam."

"இருவினைகடந்தசெல்வனிசைத்த வாசகத்தையெல்லாம்
வருவி விளையாட்டாற்போலு மறுமொழியதனில் வைத்தீர்
அருவினைகண்டெழாண்டத்தவற்றளா முயிர்களும்மைக்
குருவினையெனவணங்கிக் குறைவிலாவாழ்கவென்பார்."

***

Siva Bhakta Vilasa.

From the next issue will appear a translation of Siva Bhakta Vilasa, ordinarily known as Agastya Bhakta Vilasa in Southern India. This is a portion of Skanda Purana and gives the lives of the saints whose deeds are also set forth in the Periapuranam of Saint Sekkilar. The sanscrit text and commentary has been published at Benares and is sold by Ganesh Das & Co., at 4 Rs. a copy.

***

IT is indeed very elevating to see a little bit of mock-tussle in the theosophic camp itself. Some theosopists of weight want to speak for others but unfortunately the latter resent it in a flaming mood. The result is the series of naive budgets "On the Watch Tower" in the March number of the "Theosophical Review." And the Theosophic laboratory practice reaches its most lovely pitch in Annie Besant's "Thought power, its control and culture," and it is a thousand pities that not one of the "research students" has as yet been able to manifest to the fleshy common-sense ocular sensorium of the world, the might of that "Thought-Power." It is troublesome of course for people of any calling to come down from the

spring-board of mellifluous discoursing and show a little sign. But verily it is difficult to escape the indictment "an evil and adulterous generation seeketh for a sign"!

* **

In "Reviews and Notices" it is propitious to find scathing criticism on Turner's "Knowledge, belief and certitude." We need not commend the reviewer for the strength or purity of his understanding, but we should certainly hail it as a sample of excellent horse-play in unmitigated railery. Evidently he is a tyro in his art and is just drilling himself in journalistic "slating." Mr. G. R. S. M. waxes eloquent on the recent work of Carl Schmidt on Plotinus and the gnostics. Mr. Mead's speciality in Plotinus and others of that ilk is a proven fact as also his occult investigations of the "Planetary chain." Woefully for the masses the gnostics and their speculations are as much a thick mystery to them as the "Lunar Pitris" are recondite fads. We could hope to understand the true import of these things when once we have sat at the grave of Theosophy and read its true epitaph written by the iron hand of Time.

***

The exotic droning of "Old Diary Leaves" has not yet ceased, and we find to our unutterable despair "the fourth series" has just been ushered into existence in the April number of the "Theosophist." In truth, the old diary is nothing short of a capacious Pandora's box. Everything between genesis and apocalypse has business in that narrative to need a new-fangled mention. Mr. Samuel Stuart sketches the origin of the world, quoting chapter and verse from every rusty book of spurious authenticity. The whole piece, which we are afraid is the concluding tail-piece of a past rigmarole, is solemnly occult, and all the forbidden "children of reason" have no hope of getting at the meaning. The "Rama Gita" translator is a curious specimen that will best adorn the London Zoo. To him the metamorphosis of the insect larvae as understood by zoologists is word for word equivalent to the ancient traditional lore of the Hindu, which makes beetles manufacture their own young from grubfondlings picked up elsewhere. The process of manufacturing includes not only a solid training in mesmerism for the innocent beetle, but, what is a startling feat, a feat far worse than even egg-dancing, the improvisation of a sting, possibly at the head-end (!), to enable the hare-brained beetle to sting the fat grub introduced in the nest not to death as could be expected, but to the glorified "beetlehood"! He that hath ears to hear let him hear!! The Rama Gita will not have suffered one jot for lack of such sorry footnotes. The meaning of the Gita is far more limpid, when one keeps his mind clear of those old wife's tales.

***

"The Herald of the Golden Age" is as usual thrums its vegetarian harp. One article reprinted from "the Family Doctor" speaks about the dangers of carnivorism. It is said that english butchers never hesitate to kill animals plagued with diarrhoea. The grim thirst of the muscular Englishman for the horrid torrents of blood that flow down the yards of slaughter-houses and his appetite for chopped meat in which putrefaction has just commenced are as intense as his break-neck fascination for chronic alchoholism. The hand of Nemesis slowly works the retaliation, until at last the end is brought on by anthrax and allied infectious diseases. Yet more gruesome is the new method of cramming fowls for the market that obtains in London. When a chick declines breakfast, the fattener opens the mouth of the poor idiotic bird and pushes the cramming pump into its mouth. At each operation, from half a pint to a pint of liquid food is given, which is twice or thrice as much as a healthy bird would manage to eat under ordinary ciscumstances. Night and day the attendants watch these miserable bipeds, lest they should slip off before the neck has been twisted. "Natural causes" must be kept out in any case. It goes without saying that when animal life is played with so fast and loose, the moral sensibility of man must perforce become dead. We don't know where the line of demarcation can be drawn between slaughtering animals and slaughtering man. Need we say that learned divines try to quote scripture for their purpose like the proverbial Devil?

***

The Tata Institute for Research is slowly coming forward to see the light of day and when started on its career of work, it will be the only one of its kind, to fit the Hindus for promoting the economics of their country. But we fear the probabilities of the development of the commercial resources of India on such a plan lie very far remote in the future. Whether practical specialists with large experience in engineering technology and sewage bacteriology would be the outcome or not, we leave it to time to demonstrate. One thing must come out of it more prominently than every other consideration; numbers of loafing men from the educated ranks, who go round the Government Offices for lack of something to live upon, may find provisional relief in the matter of bread-winning on account of the decent fellowships. In this connection we must congratulate the Indians upon the

kind offer of Tata to take competent Indians for the Indian Civil Service, although the successful men in the attempt are made to serve future generations of students in the way they themselves were looked after. Though the plan is in plain prose "taking from Peter and helping Paul," it is a splendid machinery devised to keep the work going without anybody burning his fingers too much.

***

The "Watch-Tower" notes in the April Theosophical Review form a pleasant contrast to those in the previous number, as it records not less than three very important discoveries, one of them of the greatest interest to the Hindus. This particular one is of the fact that America was discovered by the Chinese in 499. A. C., long before Columbus was born. It appears that some papers among those looted from the archives at Pekin show that five Chinese missionaries sailed across the Pacific, and skirting the Fox Islands, landed in Mexico, opposite the Peninsula of Yucatan. All this story is confirmed by the existence of what were already suspected to be Buddhist temples in the State of Sonora on the Pacific coast. It is also reported that a ruined temple near the town of Ures in that State has yielded an inscription in Chinese characters, as also a statue of Buddha, which are said to indicate clearly the advent of Chinese Buddhists. It is also claimed that the Indians of that State possess many traditions and characteristics of the Chinese. When we perceive how many are more and more endeavouring to prove that Christianity in its essentials has been considerably influenced by Buddhism, and some even go to the extent that Christ himself was an Essene, which sect is claimed to have been but an offshoot of the religion of the great Indian, the present discovery furnishes an instructive commentary on the narrow views of Christians and on the magnificent sphere of influence which Indian thought has in reality wielded.

***

An event of great interest, if not of the commanding importance of the former one, is the unearthing by the French Scientific Mission to Western Persia of the oldest as well as the longest Semitic inscription of Babylonia, running over six-hundred lines in length, from the mounds of Susa, the ancient Elamite capital. It is by a king called Manishtisu, belonging to a dynasty even earlier than that founded by Sargon or Sarrukin of Akkad and his son Naram-Sin, whose very existence is rejected by some historians as a myth. But their exact date even has been established irrefragably as 3800 B. C., by the sensational discovery of an inscription which necessitated the antedating of these kings by 1800 years at one bound, instead of the old date of 2000 B. C. This was the cylinder of Nabonidus (550 B. C.) in which he declares that when repairing the great sun-temple at Sippar, he had the fortune to discover the foundation cylinder of Naram-sin, son of Sharrukin, "which for thrice thousand and twice-hundred years none of the kings who had lived before me (Nabonidus) had seen." A simple addition will give the date of the son as 3750 B. C. and allowing for his father's long reign, we must assign the latter's date to 3800 B. C. This date has been confirmed by later researches and also by an inscription found in the present search belonging to Naram-sin. Such being the tremendously ancient date of Sharrukin, we must travel farther back for that of the author of the newly found inscription, Manishtisu; but how far it is not yet determined.

***

The last matter is the recent discovery by Capt. H. P. Deasy, of what is at present supposed to be strong evidence of an inland sea in the very heart of Central Asia. The evidence consists in fossilised specimens of what is popularly known as Grasswrack, (*Zostera marina*, L.) a plant which is purely marine, plentiful throughout the coasts of Europe, and occurring also in the Atlantic shores of North America and in North-East Asia. It has never been found near an inland lake, only an allied species occurring in the Caspian. The fossils were found in perfect preservation near Yepal Ungar, in the Kwen Lun Mountains, at an altitude of 16,500 feet. The nature of the fossil as well as the fact that there is a salt-lake near the locality, has led the discoverer to think that the whole city was once an inland salt-lake. Whether this lake could have had any relation to the great Tertiary ocean which flowed over the site of the Himalayas, which connected itself with the Mediterranean and covered the great Germanic plain of Europe, is yet uncertain. But certainly a discovery which would have wide reaching effects has been made; and it may be hoped that the opening up of Northern Asia by Russia will in time furnish us with a complete geological history of India, instead of the ragged and isolated fragments of knowledge which only we now possess. The Theosophists as we may expect assert that this premised lake is the Central Asian Sea of the Atlantean period of which they had often been speaking.

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	7	Eripatha Nayanar.
	18	Thandiadigal Nayanar.
	25	Ne'sa Nayanar
	27	Gananatha Nayanar.
	29	Munaiaduva'r Nayanar.
April 1901.	5	Ka'raikal Ammaiyar.
	15	Thirunavukkarsu Swamigal.
	19	Siruthonda Na'yanar.
	21	Mangaiarkarsiya'r.
	23	Viranminda Na'yanar.
	26	Sivagna'na Yo'gi.
	30	U'ma'pathi Siva'chariar.
May 1901.	2	Esai Gnaniya'r.
	3	Thirukooripputhonda Nayanar.
	17	Kalarchinga Na'yanar.
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